

14 DEC 1988

PS/1750

CB/ 03235

COMMISSIONING BRIEF

From: John Nathan-Turner

Room No. & Building: U304, Union House

Telephone Extn: 7366

To: Copyright Department through Drama Head of Department

MS
Date: 16.11.88

I would like to commission the following

Original/ ~~Derivation/Adaptation/Translation~~
(delete as appropriate)

Project No: 1/LDL L 272Y	Series Title and code: DOCTOR WHO 7Q
Target Delivery Date: 22.12.88	

Title and Episode Number (if applicable) of Proposed Script:

"Life Cycle" Episode 1

Producer: John Nathan-Turner	Author: Marc Platt
---------------------------------	-----------------------

Theme:

Science Fiction Adventure

Length:

25 minutes

Notes re Fee etc:

Home Address:

*R per ep.
first series*

Signed.....

John Nathan-Turner
(Producer)

Adrian Chiles
(Script Editor)

14 DEC 1988

PS/1750

CB/ 7852

COMMISSIONING BRIEF

From: John Nathan-Turner

Room No. & Building: U304, Union House

Telephone Extn: 7366

To: Copyright Department through Drama Head of Department

Date: 16.11.88

MS

I would like to commission the following

Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Expenditure:	Series Title and code:
1/LDL L 273S	DOCTOR WHO 7Q
Target Delivery Date:	15.1.89

Title and Episode Number (if applicable) of Proposed Script:

"Life Cycle" Episode 2

Producer:	Author:
John Nathan-Turner	Marc Platt

Theme:

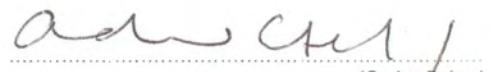
Science Fiction Adventure

Length:
25 minutes

Notes re Fee etc:

Home Address:

Signed..... 
(Producer)


(Script Editor)

14 DEC 1988

CB/03386

COMMISSIONING BRIEF

From: John Nathan-Turner

Room No. & Building: U304, Union House

Telephone Extn: 7366

To: Copyright Department through Drama Head of Department

Date: 16.11.88

MS

I would like to commission the following

Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Project No:	Series Title and code:
1/LDL L 274L	DOCTOR WHO 7Q
Target Delivery Date:	
15.2.89	

Title and Episode Number (if applicable) of Proposed Script:

"Life Cycle" Episode 3

Producer:	Author:
John Nathan-Turner	Marc Platt

Theme:

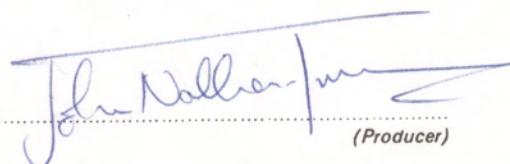
Science Fiction Adventure

Length:
25 minutes

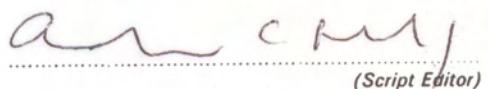
Notes re Fee etc:

Home Address:

Signed.....



(Producer)



(Script Editor)

BESTIARY

by MARC PLATT

Part 1.

Keep Ace has told the Doctor about her "worst place in the Universe." He promptly takes her there.

Keep Rev Dr HORACE MATTHEWS and his son, FREDDIE, have been invited to Gabriel Chase, the home of JOSIAH SAMUEL SMITH, a Victorian Naturalist, to whose paper on "Man in the Nature of Evolution", HORACE has taken exception in an abusive letter. It is nearly sundown and the Day Staff, led by the redoubtable Mrs GROSE, pause only long enough to show HORACE and FREDDIE into the drawing room where they are expected to wait. The Staff leave, locking the front door behind them.

The TARDIS ~~has~~ arrived in the ^{observatory} nursery at the top of the house. Ace has guessed that the Doctor is up to something. He passes this visit off as an initiative test for Ace. She must work out why they are here. "This isn't a haunted house, is it Professor? I told you I've got this thing about haunted houses." "How many have you been in?" "One was enough. Never again." A rocking horse neighs and starts to rock slowly back and forth. The Doctor steadies it and, behind Ace's back, (slips it a sugar lump. *possibly later*) Somewhere below, a clock starts to chime six o'clock.

The Night Staff emerge from hidden panels and doors. Mrs PRITCHARD, the gaunt Housekeeper picks up the keys left for her by Mrs GROSE. She informs the impatient HORACE that JOSIAH SMITH will be with them shortly. *The Night Staff maids may have distinctly pig-like faces, to add to the Alice feel. Too soon*

The Doctor and Ace dodge a patrol of prim Maids who carry guns. The creepy house seems to be full of stuffedbirds and animals, some of them watchful. *And a glowing substance is half seeping, half wriggling through a wall. It overwhelms one of the Maids.*

JOSIAH lurks in his darkened study amongst his specimens. Mrs PRITCHARD reports to him, worried that NIMROD is missing, but JOSIAH reassures her that the butler is busy in the observatory. Everything is ready. There must be no intrusion tonight. An alarm informs him of a disturbance upstairs. JOSIAH uses an internal telephone system to summon help from NIMROD. He gently rouses the silent figure of MAUD, his pretty young ward, who suddenly comes "alive" and hurries away on her guardian's errand.

In the observatory, NIMROD, the impeccably dressed Neanderthal butler, taunts the unseen creature in his charge with a candelabrum. Then, completely composed, he moves off on his duties.

*Co
mme
too soon* The Doctor and Ace find a discarded mopcap - all that remains of the Maid. It is drenched in a glutinous substance that the Doctor recognises as ectoplasm. The oil lamps start to flicker as something ghostly glows out of sight around a corner. It grows brighter until a blinding radiant winged creature with composite insect eyes emerges, threatening to attack them. The Doctor wires up his umbrella to the metal fittings, hurls it and "earths" the ghost. *Ace is soaked in the burst of ectoplasm.* Unnerved, she wants to leave. *But NIMROD catches them, demanding with perfectly clipped and polite menace, to know who they are.* MAUD appears and invites them to join the other guests in the drawing room. She takes Ace off to find some dry clothes.

Where is the impudent heretic?

HORACE assumes that the Doctor is JOSIAH and makes no bones of his dislike of the "charlatan". *FREDDIE* ^{hurts} intercedes, he saw JOSIAH only last week at Covent Garden Opera with his ward. Although JOSIAH lurked in the shadows at the back of his box, FREDDIE is certain that this man is an imposter. The Doctor, delighted to be stirring it, seats himself at the piano and starts a boogie-woogie, remembers the time and drops effortlessly into Beethoven's Moonlight sonata (the mysterious opening) as Josiah makes his entrance. He is like a bleached leech - middleaged with his skin and long hair colourless. He wears dark pebble lensed spectacles and has long fingernails. On learning that the Doctor is a Doctor, he marvels at the abundant variety of subspecies in the genus Homo Victorians.

Ace, who wouldn't be seen dead in a bustle, opts for 19th Century cred with the George Sand/Vesta Tilley look in tuxedo and tails, to MAUD's empty headed confusion. She witters perpetually about the young man she saw at the Opera, who sent her flowers, but her conversation is going in steady circles. She cannot diverge from her set subjects and it makes less and less sense, until she is suddenly frightened by something moving behind the curtains. Ace finds a bird fluttering at the window, unable to escape. But it is a mechanical toy.

Examining JOSIAH's insect collection, the Doctor is not surprised that with so much death in the house, ^{expect more} there are ghosts as well. The manifestation he saw upstairs was far more impressive than anything pinned to a card here. NIMROD hurries out immediately. HORACE wonders why JOSIAH employs such an unfortunate specimen as a butler, but the Doctor recognises NIMROD as the finest example of Homo Sapiens Neanderthalensis he has met this side of the Pleistocene era. Darwin travelled round the world to discover evolution. It is staring Horace in the face and he still doesn't recognise it. JOSIAH begins to take an uneasy shine to the Doctor.

Hose nozzle
Back with Dr. ear.

Mrs PRITCHARD warns NIMROD that one of her Maids is missing. He knows that the "mighty one" is disturbed tonight. Plucking at the bannisters where they are coming into leaf, he orders her to be more vigilant. He has orders to deal with the problem. Relieving a Maid of a tray of food, he enters an old fashioned lift. Ace and MAUD have been watching from the landing, unaware that another emanation of the ghostly creature is emerging through the wall behind them. MAUD's screams draw the Doctor and company into the Hall. A Maid shoots the emanation. Her rifle fires a bolt of light which disperses the ghost. Ace wants to leave now, but JOSIAH informs them that they are his guests no one will leave the House tonight. FREDDIE goes to comfort MAUD, but her only response is a perfectly composed "Why sir, I do not believe we have been introduced." Into the confusion steps Mrs Pritchard to announce that dinner is served.

Concealed behind the drapes in the Victorian style observatory are stone machines with panels of multi coloured glass like church windows. A shadow moves restlessly behind the membrane of a large insect cell set in the stone wall. NIMROD reverently tends one of the stone machines, increasing its power. The shadow settles. NIMROD discovers that the occupant of the cage has escaped. A blow fells him from behind.

Entwine
Dr + Ace
more

At dinner, Ace is increasingly uneasy about the Doctor's refusal to say where they are. (I have to get round her not asking anyone else.) FREDDIE is increasingly attentive to MAUD. HORACE becomes almost apoplectic as JOSIAH expounds his theory that Mankind will soon become extinct unless it adapts to its environment, rather than adapt the environment to suit it. The Doctor wonders if JOSIAH has something in mind to replace Mankind. The internal phone sounds with its incongruous trill. JOSIAH takes the call in his study. From the observatory, the CONTROL creature mocks him, threatening to run amok unless JOSIAH comes to face him. Doctor has followed him and is listening. He returns to find Ace has found out.

Meanwhile, HORACE reveals that the house is in Perivale village. Ace is speechless and walks out, followed by the DOCTOR. JOSIAH returns and takes the opportunity to invite HORACE to visit his observatory. HORACE assumes that JOSIAH also counts astronomy among his accomplishments. "Why should I waste precious time contemplating the heavens? My observatory is strictly and scientifically designed to watch the Earth. And there, you will discover the true secret of evolution." He locks HORACE in the lift. Instead of going up, it goes down.

The Doctor tries to calm Ace. She is angry and frightened by his trick, and she wants to leave now. She is also clearly hiding more than she lets on. (See separate sheet)

much too soon.
I have an enemy

HORACE arrives in the observatory. The CONTROL creature stalks him. His cries of horror merge with MAUD's singing as, with FREDDIE at the piano, she gives her rendition of "She was only a bird in a gilded cage." JOSIAH is about to deal with FREDDIE too, but the DOCTOR appears and confronts JOSIAH, accusing him of being an interfering alien. He must leave Earth immediately. JOSIAH angrily insists that he and his forebears were all born on Earth at Gabriel Chase. He tells the Doctor of the vile creature that he is forced to serve. They are all in its power. He offers the Doctor a fortune to rid them of the evil brute.

Hue Doctor as "psychic"
on something

Ace tries to return to the TARDIS, but is forced to duck inside the lift. It takes her down. (We must try for Alicey sorts of things inside the lift, like those down the sides of the Rabbit-hole.)

The observatory is Ace's nightmare. She finds cave-paintings, ~~the unconscious~~ NIMROD and the body of HORACE. ~~The lift goes back up, leaving her stranded.~~ She uncovers a row of glass cases, each one containing a progressively more hideously devolved specimen than the last. The last specimen, an uncovered man-size reptilian embryo, suddenly lunges at her. She screams.

fluttering toys

After wiffler scene, a kit of reconciliation. And let her talk to Doctor.

Horace + Josiah

Normality slowly falls apart

2 or 3 guying incidents with

Answer questions with questions.

~~Answered grey indirections now~~
~~like a hardly started statue of wet dog~~

BESTIARY

Part 2.

ACE fights with CONTROL. She tries to escape, but the lift ascends, leaving her trapped. The creature hunts her round the observatory. It amuses him - he has so little chance to play the predator. Ace hides in an alcove filled with piles of old bones.

Ace

The Doctor has been prowling round the house, discovering alien influences inlaid in the Victoriana. He runs into FREDDIE and MAUD, who are searching for HORACE. The Doctor promises to help look for the cantankerous old man, but first he has a phone call to make from the telephone in JOSIAH'S study. *Where's Josiah?

seen
away from

Dr. too long
MORE
CHAT FOR
ACE + CONTROL
Emphasis
on Doctor
finding Ace!

CONTROL is advancing on ACE when the phone trills. ACE manages to reach it and shouts for help, but CONTROL knocks the device from her grasp. He slowly drives her closer and closer to the stone machines. *She was the bones. He calls them saved magi. She is probably a call it LIGHT. Ace thinks he is lost. What about Redvers? JOSIAH is organising a hunting party with Mrs PRITCHARD and the Maids to capture CONTROL, before he causes damage. The Doctor and FREDDIE confront JOSIAH, demanding to know where Ace and HORACE are. JOSIAH wants to know if the Doctor has considered his offer over capturing the beast. As the Doctor starts to get angry, the other inhabitants go into their "ordinary behaviour" defence mode. Mrs PRITCHARD insists that the guests retire for the night. Everything is in order. MAUD dishes out the candles to light them to bed. The Doctor resists and FREDDIE realises that the people here are like the mechanical toys that fill the place. The Maids raise their guns threateningly. At that moment, alarms start to sound. A stained glass window activates, flickering like one of the stone machines below. The Doctor and FREDDIE grab JOSIAH and jump into the lift. It descends.

*~~Ace's fight with CONTROL~~ has damaged one of the stone machines and disturbed the sleeping alien in its insect cell. CONTROL cowers away in terror as the power increases. He begs Ace to stop the machines. The DOCTOR arrives and FREDDIE finds the body of his father. Ignoring Ace's pleas to get away, the Doctor starts to examine the observatory. He tears down the drapes to reveal the "cave" walls, with banks of crystalline power sources and daubed with ancient cave paintings. Is it a Neanderthal temple? NIMROD may see it that way, but it is really a stone spacecraft, unlike anything the Doctor has ever seen before. They watch as NIMROD, who has recovered, starts to strew the bones across the floor. He is oblivious of them and seems to be in a feverish trance. The movement of the creature in the insect cell is growing increasingly vigorous. *CONTROL attacks JOSIAH, but is dragged off. JOSIAH has to be restrained from shooting the creature as he denounces it as a monster. The DOCTOR orders FREDDIE not to let JOSIAH near any of the machines. He tries to ask CONTROL why he is kept trapped down here and why JOSIAH should want to kill him. CONTROL refuses to answer. He also begs for the machines to be stopped. The Doctor guesses that JOSIAH is using the power of the spaceship for his own ends, but now the real controller of the ship is being revived. NIMROD begins to pronounce with the voice of the alien. *Is it time now? What is the directive? I await the directive." JOSIAH empties his gun into the insect cell. As the power source goes out of control, he makes a dash for the lift and leaves the others stranded. The shadow in the cell presses forward as the membrane starts to crack open.

*Animals
are beginning
to scuttle.
The plants
come into
flower.

control directive
is not valid in
current context
A value must
be supplied for
terminal image
stage.

Develop
MAUD more
Pays her
complaints

In the house above, JOSIAH tells Mrs PRITCHARD that the Night Staff may retire. He locks the lift; their guests will no longer trouble them. MAUD lingers with confused thoughts. Despite the reprimands of Mrs PRITCHARD, a memory strikes through the controls on her mind - FREDDIE. She unlocks the lift and sends it back down.

The Doctor manages to patch together some incredibly pheasible way of limiting the explosion. Several of the crystalline banks explode and the power dies. They break open the insect cell, but it is empty and CONTROL has vanished too. They carry the dazed NIMROD back to the lift and ascend, prepared for the reception that JOSIAH will have for them at the top.

The house appears to be empty. JOSIAH and all the staff have vanished. It is almost daylight. Ace assumes they can go, but the Doctor has unfinished business. There are too many questions to be answered. He wonders why she should be so afraid

* Josiah angry at the damage done by Doctor - He seems ill - says There will be much clearing up to do, tomorrow. In his room, he starts to contemplate. He changes from overnight (goes to far) they find the discarded Josiah shape.

of the house. "I already told you." "A brave girl like you? There's more to it than that." "Never do that to me again. Never!" As she goes off to find a bed (would she really sleep in the house?), the Doctor pours FREDDIE a brandy and warns him that they will have a lot to do before next nightfall.

so exhausted she falls asleep

Ace wakes up to sunlight streaming through the bedroom window. Mrs GROSE is bringing in a tray of... breakfast? "Mercy no, my dear. (It's quarter past four in the afternoon, but the Doctor said as how you'd be fairly famished when you woke up. So here's scrambled eggs and kedgeree with it. Oh, and there was a message too: Would you join the Doctor and the police gentleman in the drawing room. Such a to do today! It seems that what with the murder, though how they'd know that, when no one's seen sight nor sound of a body... Mind you, nothing surprises me in this house. (The flowers that were in bud a few seconds ago, when Mrs G put them in the vase, are now in full bloom) But then I'm not employed to think, even less imagine what "some people" get up to after dark. That's the Night Staff's problem. And talking of the time, I must get a move on if I want to home before sunset... Will you be staying long, Miss?" Ace shrugs and Mrs GROSE goes. The flowers have already lost their colour. A petal falls.

Breakfast
The Doctor and Inspector MACKENZIE of the Yard are examining NIMROD, who has been comatose on the sofa since last night. The Doctor tries hypnosis to bring the Neanderthal to his senses. MACKENZIE has been summoned to the house by FREDDIE after the death of his father. Unfortunately the body cannot be ~~found~~, as the lift refuses to descend. A policeman and a local odd jobs lad, JEM HUGGETT, are trying to get the contraption to work, but there are strange sounds coming up from the depths. They say that the gentleman told them to do it. Who? Redvers appears from ~~going~~ and introduces himself. He seems dangerously sane. Is he

ge. Doctor agrees
Ace joins the Doctor as NIMROD starts to babble about his past. He remembers how he and his tribe herded mammoth southward as the ice ~~tides~~ smothered the pasture lands. And the wise men of the tribe made hunting magic to summon ASSASTRIS, the fiery one. Ace wonders if this is a race memory, but the Doctor is certain that these are NIMROD's own experiences. NIMROD continues that all the wild world is lost in this strange desert of smoke and straight lines, but he knows that ASSASTRIS will return. The Doctor has picked up a skull from the bones in the ship. It is unlike anything found on Earth. He wonders if ASSASTRIS is surveying life on other worlds, or even seeding life itself. And if something had that power over life, would it really be so easy to kill it? MACKENZIE is confused. He wants to find his body and his murderer. Most of all he wants to speak to the owner of the house. They must apprehend JOSIAH SAMUEL SMITH, whoever he is. "Or whatever," adds the Doctor. NIMROD just repeats, "ASSASTRIS will return."

You want bodies, take your pick
FREDDIE has been searching the house for signs of JOSIAH. Finding the nursery door locked, he sends a policeman to fetch the Doctor. He breaks down the door. Inside the nursery, he finds the figures of MAUD and Mrs PRITCHARD, standing silently amongst the other toys, waiting to be activated. And there is his father too. Stuffed, in a glass case labelled Homo Sapiens Ineptus. The Doctor and the Inspector join him to find themselves in the clutches of JOSIAH, who warns them that all events are out of his control now. *Josiah has changed. He is now human looking.*

You're split her again
Ace has begun to befriend NIMROD, understanding what it is like to be lost in Time. Suddenly he begins to sense the approach of awesome power. He becomes possessed by the alien voice again, demanding to know the directive.

It's safe because the lift is disabled
The House is starting to pulse with energy. JEM notices that the bannisters are starting to come into leaf. Something is trying to force up through the floor in the hall. Mrs GROSE, hurrying to get away, is horrified to find some of the stuffed animals starting to come to life.

so that can nothing come up
As six o'clock strikes, JOSIAH herds his prisoners into the hall. A giant chrysalis has pushed its way up through the floor. The Night Staff emerge from their hiding places in the panelling and take up their positions. The stained glass window flares with light. The chrysalis splits open to reveal its blindingly radiant core.

Ace + Dr - always together. As mad as possible.

Lightning conductor - given to Doctor - as dome of observatory is opened.

MACKENZIE has been summoned to the house by FREDDIE, because HORACE is still missing and FREDDIE believes he is dead. One of the policemen and a local odd jobs lad, JEM HUGGETT, have been working on the lift, trying to get it to work, but a strange figure approaches them and offers his services. It is REDVERS FENN-COOPER.

Ace joins the Doctor as NIMROD starts to babble about his past. He recalls how he and his tribe herded mammoth southward as the ice floods swamped the pasture lands. And the wise men of the tribe cast bones to make hunting magic to summon the burning one. Ace wonders if this is a race memory, but the Doctor is certain that these are the Neanderthal's own experiences. NIMROD continues that all the wild world is lost in this strange desert of smoke and straight lines, but he knows that LIGHT will return. The Doctor has picked up a skull from the bones in the observatory. It is unlike anything on Earth. He wonders if LIGHT is surveying life on other worlds, or even seeding life itself. And if something had that power over life, would it

ENERGIES
Doctor finds
Hotbeds of
EAVER EYE
The Doctor angles
breaks the lift
controls. He had
forbidden anyone
to use the
contr.
MACKENZIE is confused. He wants to find his body and his murderer. ~~You want bodies, take your pick~~ Most of all, he wants to speak to the owner of the House. There is a commotion in the hall. ~~He gives his away~~ MACKENZIE's sergeant, PHILPOTT, has found JEM and the policeman slackening from their task on the lift. JEM pleads that a gentleman has already mended it. He went down and came back up. Furthermore, there's strange noises coming from down there. REDVERS appears and vouches for them. He seems suspiciously sane. MACKENZIE demands to know where HORACE MATTHEWS is, and JOSIAH SAMUEL SMITH, whoever that is. "Or whatever," adds the Doctor. NIMROD just repeats, "LIGHT will return." REDVERS says he knows where all of them are.

FREDDIE has been searching the house for signs of his father. Finding the upper observatory door locked, he sends a policeman to fetch the Doctor. He breaks in the door. Inside, he finds the figures of MAUD and Mrs PRITCHARD, standing silently amongst the other toys waiting to be activated. And his father is there too. Stuffed, in a glass case labelled Homo Sapiens Ineptus. REDVERS arrives, leading the others. (I'll have to try and find REDVERS more to do than this!) JOSIAH appears. He is no longer the lucifugous leech (That's my token scientific word for the story), he has become a Victorian. They are in his power. But NIMROD has followed the others too. He senses the approach of awesome power. He is possessed by the voice again. Demanding to know what the outcome of the experiment has been. (Or something.)

The House is starting to pulse with energy. JEM notices that the bannisters are starting to come into leaf. Something is trying to force its way up through the floor in the hall. Mrs GROSE, hurrying to get away, is horrified to find some of the stuffed animals starting to come back to life. (Especially the dodo, please).

As six o'clock strikes, JOSIAH leads his prisoners into the hall. A giant chrysalis has pushed its way up through the floor. The Night Staff emerge from their hiding places in the panelling and take up positions. The stained glass window flares with light. The chrysalis splits open to reveal the blindingly radiant core of LIGHT.

Strand/Series Title	DOCTOR WHO			MEMO					
Programme Title	DOCTOR WHO 7Q			Distribution		Denotes Recipient			
Episode/Sub. Title	Episodes 1 - 3			To:-	Room No. and Building			No of Cop *✓	
Costing Number	See below	Prod. Costing Wk(s)	Channel BBC1	All Concerned					
Programme Identificat'n Number	50/LDL L272Y, 273S, 274L			Studio	TVC				
Production date(s)	18-19th July 1989 1-3rd August 1989			Week(s)	29				
Filming/O.B. date(s)	All studio			Week(s)	31				
Producer	John Nathan-Turner	304	Union	Room No. / Building	Tel. Extn.	Department	File Copy		1
Director	Alan Wareing	301	Union	7366	S & S				
Designer	Nick Somerville	341	Sc.Blk	2298	S & S	Design	Date	8.4.89	

SUBJECT PLANNING MEETING : DOCTOR WHO 'GHOSTLIGHT' (7Q)

Diary

There will be a Planning Meeting for the studios of 'Ghost Light' (7Q) on Tuesday 23rd May, at 11 a.m., in the Conference Room (Room 112) Threshold House.

The studio dates are 18th/19th July and 1st/2nd/3rd August.

If this causes problems for anyone, can you contact us in Alan Wareing's office (ext. 2298/2902/7986).

Looking forward to meeting you all.

Valerie Whiston

(Valerie Whiston)

3rd May 1989

M/o Joan Hudson & Co.,
91 Tabernacle Street,
LONDON,
EC2.

Dear

Further to my telephone call to you today, I would like to know whether it would be possible to use the exterior of Tower House, 29 Melbury Road, W14 for filming in "Doctor Who". The ~~dates~~ will be between 10th-15th June. This will be for a gothic adventure story.

We do not need to enter the house. The actual filming will be between 1800-2200 hours on one day only.

We need to see the house in daylight, dusk and night. I would request that ~~when~~ ~~night~~ get ~~dark~~ switched on when it gets dark. At the moment I am not sure from which window until the Director sees the house.

There will be a total of 6 people involved.

We would do this sequence on a day suitable to the owner.

Once again, we do not need access to the house, it will all be done from the exterior.

Yours sincerely,

GARY DOWIE
Production Manager
"DOCTOR WHO"

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

7366

18th May 1989

"GHOST LIGHT" 7Q by Marc Platt

Judy Niner
Viviana Marcus

Ace has told the Doctor about her "worst place in the Universe". He promptly takes her there. They travel to Victorian England and enter a house called Gabriel Chase. A haunted house. The house of Ace's nightmares. They discover that the butler is a Neanderthal, the cellare is a space ship and the master of the house a most unusual Victorian gentleman. Apart from a strange aversion to light, Josiah Solomon Smith is by all appearances a perfect Victorian. But he doesn't belong in Gabriel Chase or Victorian England. He doesn't even belong on Earth. Gabriel Chase has been invaded by powers from another world. Alien powers which are running amok, infiltrating and threatening to assassinate Queen Victoria and overthrow the British Empire. To defeat them, the Doctor summons the ancient powers of a creature trapped in the cellar, only to discover that he's unleashed a tiger to catch a wolf.

JOHN NATHAN-TURNER

Marc Platt
C120 Woodlands

Tel: TC 2850

24th May 1989

Dear John

I hope you don't mind me sending these items over to you. Andrew suggested a few rewrites before he went on holiday, and since I felt that Alan should probably have them as soon as possible, I wonder if you wouldn't mind having a look at them to check that they are OK. There are no drastic changes, just a few tweaks, but to clarify them for you, they run as follows:

Page 1/64: Ernest is now cut from this scene.

Page 1/69: Ernest now has a brief reaction to Gwendoline and Ace's new clothes.

Pages 3/8-9: Redvers is now present but silent in this scene.

Page 3/18-20: In Scene 9, the fight between Control and Mackenzie is now cut. The rest of the scene is run together with scene 8.

Alan also suggested that we could probably lose the Trophy Room as a set and asked me to relocate the scenes set there into other sets. I've drawn up a list of changes, which I enclose.

Can I also add a word of thanks. Although there is still so much to do, the sheer effort on everyone's behalf to turn my own thoroughly wierd ideas into three dimensional images is quite wondrous. I realise that this is everyone's job, but it is a truly exhilarating experience. Many thanks again!

Yours sincerely



Marc Platt.

DEPT.	DRAMA SERIES/SERIALS	From	JOHN NATHAN-TURNER
PRODUCER OF	"DOCTOR WHO"		
Script Editor	ANDREW CARTMEL	Project No.	50/LDL L 272Y
Title of Play, Series episode or Serial		"GHOST LIGHT"	
Author (and Translator)	MARC PLATT	Dramatised/ Adapted by	
Director (if known)	ALAN WAREING	Rec. Wk. & Day (if known)	18/19 July & 1/2/3 August
Studio		TX Week & Day (if known)	
Approx. No. & Type of Sets	Cast * X Large X 20 Y XX / Medium / X Small X 10 Y XX		
	Possible Film Req.		

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

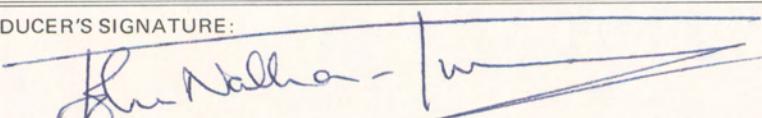
Science-fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

To unravel the secret of a haunted house the Doctor and Ace travel to Victorian England and pay a call. They discover that the butler is a Neanderthal, the cellar is a spaceship and the master of the house a most unusual Victorian gentleman.

ANY OTHER POINTS (e.g. names of leading artists if known) Starring Sylvester McCoy as The Doctor and Sophie Aldred as Ace. Also starring Sylvia Syms as Mrs Pritchard

PRODUCER'S SIGNATURE:



Date:

23/5/89.

DIARY

FROM June Collins, Production Associate
Dr. Who

ROOM & 305 Union House EXT. 3882
BUILDING;

SUBJECT; DR. WHO PRODUCTION SCHEDULE: 7P/7Q

Programme numbers; 50/LDLL269R)
50/LDLL270K)7P
50/LDLL271E)

50/LDLL272Y)
50/LDLL273S)7Q
50/LDLL274L)

TO: Sam Lilley

Copies to: John Nathan-Turner
Alan Wareing &
Team
Brian Hodgson
Dick Mills
Dominic Glynn

Henry Barber
Richard Wilson
Scott Talbot
Dave Chapman
Ray Liffen
Jenny Stone
Bernadette, editing
Susanna Fyfon
Guy Gilks
Carol Hodge

Sam please submit forms to cover
the following bookings, copy to
me. Thanks.

SCHEDULE: 7P: ALL OB
WEEKS 24-26
Saturday 10th June-
Sunday 25th June

RECORDINGS;

7Q: ALL STUDIO

DATES:

WEEK 29

Tues. 18th July
 1400-1800(Reh)
 1930-2200(Rec.)
 Wed. 19th July
 1030-1300(Reh)
 1430-1800(Rec.)
 1930-2200(Rec.)

REQUIREMENTS:

Please book record
 bank throughout &
 VHS cassette with
 time code in
 vision.

WEEK 31

Tues. 1st August
 1400-1800(Reh)
 1930-2200(Rec.)
 Wed. 2nd August
 1030-1300(Reh)
 1430-1800(Rec.)
 1930-2200(Rec.)
 Thurs. 3rd August
 1030-1300(Reh)
 1430-1800(Rec.)
 1930-2200(Rec.)

All requirements
 as for previous
 studio days.

TITLES EDIT
 AND
 ELECTRONIC
 EFFECTS W/SHOP

Two-machine edit with aston
 for titles tbc.

WEEK 33

Monday 14th August Effects Work-
 Tues. 15th August shop 0900-
 Wed. 16th August 2100 with
 WEEK 36 paintbox on
 Thurs. 7th September each date &
 WEEK 39 ADO on 14th
 Sat. 23rd September & 15th August.
 WEEK 41
 Saturday 7th October

VT EDITING

7P: Episode 1 Four machines.
WEEK 34
Mon. 21st August Please request
Wed. 23rd August all sessions
WEEK 35 0900-1845 &
Tues 29th August Hugh Parsons
7P: Episode 2 to edit.
Week 35
Thurs. 31st August
Friday 1st September
WEEK 36
Monday 4th September
Wed. 6th September
7P: Episode 3
WEEK 37
Tues. 12th September
Thurs. 14th September
Friday 15th September
7Q: Episode 1
WEEK 38
Mon. 18th September
Wednesday 20th September
WEEK 39
Tues. 26th September
7Q: Episode 2
Thurs. 28th September
Friday 29th September
WEEK 40
Monday 2nd October
7Q: Episode 3
WEEK 40
Wed. 4th October
WEEK 41
Tues. 10th October
Thursday 12th October
WEEK 42
Monday 16th October
Wed. 18th October (safety)

PRODUCERS VHS:

Episode 1:7P One VHS copy
WEEK 35 of each
Tues. 29th August programme
(for viewing on required by
30th). Producer. Time
(50/LDLL269R) code in vision
 starting at
 10.00.00.

PRODUCERS VHS
(Cont.)

Episode 2: 7P
WEEK 36
Wed. 6th September
(for viewing on
7th September)
(50/LDLL270K)
Episode 3: 7P
WEEK 37
Fri. 15th September
(for viewing on 19th)
(50/LDLL271E)
Episode 1: 7Q
WEEK 39: LDLL272Y
Tues. 26th September for all VHSs
(for viewing on 27th) to be after
Episode 2: 7Q
WEEK 40: LDLL273S
Mon. 2nd October
(for viewing on 3rd)

One VHS copy
of each prog.
required by
Producer.
Time code in
vision
starting at
10.00.00.

All bookings
1845 on days
booked.

Episode 3: 7Q
WEEK 41: LDLL274L
Thurs. 12th October
(For viewing on 13th)

COMPOSERS VHS'S

Episode 1: 7P
WEEK 36: LDLL269R
Sat. 2nd September
(for viewing on 5th) for composer
& one for
Episode 2: 7P
WEEK 38: LDLL270K
Sat. 16th September & time code in
(for viewing on 19th) in vision
starting from
10.00.00.

Episode 3: 7P
WEEK 39: LDLL271E
Tues. 26th September
(after 1845 for
viewing on 27th)

Episode 1: 7Q
WEEK 40: LDLL272Y
Mon. 2nd October
(after 1845 for
viewing on 6th)

(If you can't
make these
dates please
let June or
Paul know.)

Episode 2: 7Q
WEEK 42: LDLL273S
Sat. 14th October
(for viewing on
17th)

COMPOSERS VHS (Cont.)	Episode 3: 7Q WEEK 42: LDLL274L Mon. 16th October (after 1845 for viewing on 17th)	Same details as above.
VHS REVIEWS	<p>7P: Episode 1</p> <p>WEEK 36</p> <p>Tues. 5th September</p> <p>7P: Episode 2</p> <p>WEEK 38</p> <p>Tues. 19th September</p> <p>7P: Episode 3</p> <p>WEEK 39</p> <p>Wed. 27th September</p> <p>7Q: Episode 1</p> <p>WEEK 40</p> <p>Fri. 6th October</p> <p>7Q: Episodes 2/3</p> <p>WEEK 42</p> <p>Tues. 17th October</p> <p>Sam please book room and machine.</p>	<p>All reviews to take place in 403 UH: Time: 10.30 onwards.</p> <p>Attending: Director, Composer, sound super- visor, Dick Mills. Should you decide to change the dates &/or venue for reviews please cancel booking of machine with Sam.</p> <p>Sam please book room and machine.</p>
SYMPH DUBS	<p>Episode 1: 7P</p> <p>WEEK 38</p> <p>Thurs. 21st September</p> <p>Fri. 22nd September</p> <p>Episode 2: 7P</p> <p>WEEK 40</p> <p>Tues. 3rd October</p> <p>Thurs. 5th October</p> <p>Episode 3: 7P</p> <p>WEEK 43</p> <p>Mon. 23rd October</p> <p>Tues. 24th October</p> <p>Episode 1: 7Q</p> <p>WEEK 42</p> <p>Thurs. 19th October</p> <p>Fri. 20th October</p> <p>Episode 2: 7Q</p> <p>WEEK 44</p> <p>Wed. 1st November</p> <p>Thurs. 2nd November</p> <p>Episode 3: 7Q</p> <p>WEEK 46</p> <p>Thurs. 16th November</p> <p>Fri. 17th November</p>	<p>All dubs to be in STEREO.</p> <p>All dates for 7P are from 1000-2100.</p> <p>7Q: Day 1 1000-2100</p> <p>Day 2: 1000-1300</p>

- 1 -

DR WHO: 7Q "GHOST LIGHT": EPISODE 2

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
1-2	<u>2/1 INT. LOWER OBSERVATORY</u> CONTROL (OOV) looks through the spyhole and encourages the husks to attack ACE. One grabs her arm.	ACE NIMROD CONTROL (OOV) 2 husks		N1
3	<u>2/2 EXT. GABRIEL CHASE HOUSE</u> Exterior of house at night. Thunder rumbles.			N1
4-5	<u>2/3 INT. STUDY</u> GWENDOLINE shows the DOCTOR the collection - including a preserved policeman, INSPECTOR MACKENZIE	DOCTOR GWENDOLINE INSPECTOR MACKENZIE		N1
(No scenes 4-9 (pgs 6-16)				
17-20	<u>2/10 INT. LOWER OBSERVATORY</u> NIMROD rescues ACE from the husks and they hide behind the console - ACE threatens to smash it up unless CONTROL calls off the husks.	ACE CONTROL (OOV) NIMROD husks		N1
21-22	<u>2/11 INT. HALLWAY</u> JOSIAH, MRS PRITCHARD and the maids are armed and waiting by the lift. The DOCTOR knows Ace is in trouble - and isn't taken in by MRS PRITCHARD.	JOSIAH MRS PRITCHARD DOCTOR GWENDOLINE Maids (n)	N1	Rifles

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
23-24	<u>2/12 INT. LOWER OBSERVATORY</u> CONTROL (OOV) howls as NIMROD and ACE struggle and fall against the membrane and it cracks.	ACE CONTROL (OOV) NIMROD 2 husks	N1	VFX: Membrane crackin
25	<u>2/13 INT. HALLWAY</u> Light flickers at the window and alarms sound. In the confusion the DOCTOR grabs JOSIAH and they get into the lift.	JOSIAH DOCTOR maids MRS PRITCHARD GWENDOLINE	N1	LFX: Light in window SFX: Alarms
26-27	<u>2/14 INT. LOWER OBSERVATORY</u> ACE picks herself up after the blast. The husks have collapsed. The shadow of LIGHT in the membrane is moving.	ACE NIMROD (LIGHT) 2 husks	N1	VFX: Jets of steam
28-30	<u>2/15 INT. ACCESS TUNNEL (TO LOWER OBSERVATORY)</u> The DOCTOR forces JOSIAH down into the observatory. They find ACE and see the damage.	DOCTOR JOSIAH ACE	N1	VFX: Jets of steam
31	<u>2/16 INT. HALLWAY</u> MRS PRITCHARD and the maids wait in the hall. She is unsympathetic to GWENDOLINE.	GWENDOLINE MRS PRITCHARD maids	N1	

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
32-36	<u>2/17 INT. LOWER OBSERVATORY</u> The DOCTOR susses the observatory is a spaceship, that JOSIAH isn't in control and that the real owner (LIGHT) has been disturbed. JOSIAH pulls a gun on them.	DOCTOR JOSIAH ACE		N1
37	<u>2/18 INT. EMPTY BEDROOM</u> REDVERS is lying in his strait-jacket. GWENDOLINE tries to talk to him .	REDVERS GWENDOLINE		N1 LFX: Pool of moonlight
38-41	<u>2/19 INT. LOWER OBSERVATORY</u> The DOCTOR and ACE overcome JOSIAH, but CONTROL has escaped and the husks come to life. DOCTOR, ACE & NIMROD head for the lift.	JOSIAH DOCTOR ACE NIMROD CONTROL 2 husks		N1
42-43	<u>2/20 INT. LIFT</u> The DOCTOR, ACE, NIMROD and JOSIAH escape into the lift and beat off CONTROL's hand.	DOCTOR ACE JOSIAH NIMROD CONTROL		N1
44	<u>2/21 INT. HALLWAY</u> MRS PRITCHARD and the maids wait at the lift - guns poised.	MRS PRITCHARD maids	N1	Rifles
45	<u>2/22 INT. LIFT</u> JOSIAH has slumped and is starting to evolve into his next stage.	DOCTOR ACE JOSIAH NIMROD	N1	

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
46-47	<u>2/23 INT. HALLWAY</u> MRS PRITCHARD and the maids help to carry JOSIAH away to his room - he's turning into a husk. DOCTOR and ACE look after NIMROD.	DOCTOR ACE JOSIAH NIMROD MRS PRITCHARD maids (n) GWENDOLINE	N1	Rifles
48-49	<u>2/24 INT. UPPER OBSERVATORY</u> JOSIAH (looking ill) shoots at a target practice of Queen Victoria. ERNEST starts to turn into a monkey.	JOSIAH ERNEST	N1	Revolver
50-51	<u>2/25 INT. DRAWING ROOM</u> The DOCTOR tells ACE that he switched off the spaceship's power. GWENDOLINE runs away from the light, and ACE falls asleep.	DOCTOR ACE GWENDOLINE NIMROD	D2 (Dawn)	
52-54	<u>2/26 INT. UPPER OBSERVATORY</u> JOSIAH is deteriorating. He gets GWENDOLINE to drug ERNEST.	JOSIAH ERNEST GWENDOLINE	D2	Rocking horse rocks
55	<u>2/27 EXT. HOUSE</u> Exterior of house as dawn breaks. ERNEST (OOV) cries out.	ERNEST (OOV)	D2 Dawn	
56	<u>2/28 INT. STUDY</u> The DOCTOR enters, lets in the light and opens the drawer to speak to the preserved Inspector MACKENZIE.	DOCTOR MACKENZIE	D2	

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
57	<u>2/29 EXT. HOUSE</u> Exterior of house in afternoon sunshine.		D2 Afternoon	
58-59	<u>2/30 INT. GWENDOLINE'S BEDROOM</u> MRS GROSE wakes ACE with some food and tells her its nearly 5 pm, and can she join the Doctor down stairs.	MRS GROSE ACE	D2 (1700)	
60-61	<u>2/31 INT. DRAWING ROOM</u> The DOCTOR tries to wake NIMROD and MACKENZIE wants to know where Josiah is.	DOCTOR MACKENZIE NIMROD	D2	
62	<u>2/32 INT. GWENDOLINE'S BEDROOM</u> ACE wants her own clothes, but MRS GROSE persuades her to put on a dress.	ACE MRS GROSE	D2	
63	<u>2/33 INT. HALLWAY (BY LIFT)</u> CONTROL is struggling to get up the lift shaft. A gloved hand appears.	CONTROL	D2	
64-66	<u>2/34 INT. DRAWING ROOM</u> MACKENZIE is confused, ACE learns he's been preserved by hypnosis - and NIMROD wakes and grabs ACE.	DOCTOR MACKENZIE ACE NIMROD	D2	

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
67	<u>2/35 INT. HALLWAY</u> CONTROL'S shadow against the drawing room door. We see the gloved hand.	CONTROL	D2	
68-69	<u>2/36 INT. DRAWING ROOM</u> NIMROD holds the bear-tooth and tells them LIGHT is returning.	DOCTOR MACKENZIE ACE NIMROD	D2	Bear -Tooth
70-71	<u>2/37 INT. HALLWAY</u> CONTROL gets into the lift. The DOCTOR knows she is going to collect LIGHT.	DOCTOR MACKENZIE ACE CONTROL	D2	
72	<u>2/38 INT.DRAWING ROOM</u> The DOCTOR explains that he wants to meet Light and that Control has gone to get him.	DOCTOR ACE	D2	
73-74	<u>2/39 INT.EMPTY BEDROOM</u> NIMROD goes to free REDVERS from his jacket, but the Doctor has already done so. NIMROD tells him LIGHT is coming. The doorhandle rattles.	NIMROD REDVERS	D2	Knife
75	<u>2/40 INT.CORRIDOR UPSTAIRS</u> MACKENZIE tries the door, but finds it locked. He moves on down the corridor.	MACKENZIE	D2	

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
76-77	<u>2/41 INT. LOWER OBSERVATORY</u> CONTROL is at the console as the membrane splits open and reveals a blinding white light.	CONTROL LIGHT (OOV) 2 husks	D2	
78-79	<u>2/42 INT. STUDY</u> Energy from Light is re-activating the whole house. The DOCTOR sends ACE to find the inspector.	DOCTOR ACE	D2	
80	<u>2/43 INT. CORRIDOR UPSTAIRS</u> ACE finds MACKENZIE trying doors. One opens up onto a staircase going up.	MACKENZIE ACE	D2	
81	<u>2/44 INT. STUDY</u> The DOCTOR looks at the live cockroaches and speaks to Josiah on the phone.	DOCTOR	D2	SFX: telephone ring. VFX: pumice stone explodes
82-84	<u>2/45 INT. UPPER OBSERVATORY</u> ACE and MACKENZIE find Jósiah's husk, MRS PRITCHARD and GWENDOLINE in trances, and ERNEST preserved. They don't see JOSIAH hiding.	JOSIAH MACKENZIE ACE MRS PRITCHARD GWENDOLINE ERNEST	D2	ERNEST preserved (with monkey tail)
85-86	<u>2/46 INT. HALLWAY</u> The DOCTOR tells NIMROD that Light is coming. He moves the clock to 6 PM and as it chimes the night maids appear.	NIMROD DOCTOR maids	D2 1800	Rifles SFX: Clock chimes

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
87-88	<u>2/47 INT. UPPER OBSERVATORY</u> As 6 pm chimes, GWENDOLINE and MRS PRITCHARD come to life and grab ACE. JOSIAH leads them off downstairs. MACKENZIE fights off a husk.	GWENDOLINE N2 ACE (1800) MRS PRITCHARD JOSIAH MACKENZIE husk ERNEST		SFX: clock chimes LFX: sunset at window JOSIAH regenerated
89-93	<u>2/48 INT. HALLWAY</u> JOSIAH and co arrive to see the DOCTOR and NIMROD waiting for Light to come up in the lift. CONTROL comes out first, then the door opens to a blinding burst of LIGHT.	DOCTOR N2 NIMROD JOSIAH MRS PRITCHARD ACE CONTROL LIGHT maids (n) GWENDOLINE MACKENZIE		SFX: distorted chimes

END OF EPISODE 2

Blf 10/7/89

From: Mark Shivas (H.D.G.Tel)

Rm & Building: 5023 T V C **Tel:** 1434/2236 **Date:** 5.6.89

Subject: DR WHO

To: Cliff Taylor

c.c Keith Anderson
Guy Gilkes
Carol Hodge

CONFIDENTIAL

We are considering very seriously having this series made by an independent in 1990/91.

Could you please talk to guy Gilkes or Carol Hodge ASAP.

Mark

MARK SHIVAS

Urgent info.

Cliff Taylor

Guy Gilkes

Lester Arnald

Nigel Pope

c/o Fox & Sons
73 St Thomas Street
Weymouth

9th June 1989

Dear

"DR WHO"

I understand from our Production Manager, Gary Downie, that you are very kindly granting ~~us~~ filming facilities at Stanton Court, 11 Greenhill, Weymouth on Wednesday 21st June 1989 from 1900 - 2200 hours in connection with the above programme. Facilities to include use of exterior of property only. All other details are as set out in Gary Downie's letter of 7th June 1989.

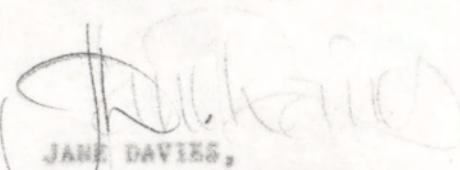
We should like to offer you a payment of £ 1000 as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC its licensees and assigns. The fee stated is exclusive of Value Added Tax. If you wish to recover VAT from us, please render a tax invoice showing the fee plus VAT element as required under the VAT regulations.

The BBC will be responsible for personal injury and damage to property to the extent that such injury and damage is caused by the BBC's negligence (or that of its servants or agents) arising directly out of the activities in connection with the Filming.

If this offer is acceptable, please will you sign and return the enclosed copy of this letter to me, indicating to whom the cheque should be made payable and quoting the above reference number.

Thank you for your help with the making of this programme.

Yours sincerely,


JANE DAVIES,
Contracts Assistant,
Television Locations.

I agree to a payment of £ 1000 as outlined above. The cheque should be made payable to
Date..... Signed.....
VAT invoice to follow YES/NO
N.B. Payment can take up to 14 days after completion of the filming/recording.

From: Producer "The Chronicles of Narnia"
Room No. & 11d 252 Western Ave. **Tel.** 3737
Building: **Ext.:**
Subject: JOHN HALLAM
To: John Nathan-Turner

date: 19th June 1989

Thank you so much for coming to our assistance with our current re-casting problems. For many reasons John is an ideal replacement. May I confirm our mutually agreed dates: John will rehearse with you on Saturday 15th July and the morning of Sunday 16th July. Then he will travel up to our location at Llangollen to shoot with us on the 17th and 18th July. On the evening of the 18th July he will return to London to be available for your studio on the 19th July, he then remains with you to the end of his commitment which I understand is the 3rd August. He begins again with us on the 6th August. In addition to these dates I can offer you Friday 14th July for an additional rehearsal date if you so wish.

Please thank your team for their kind assistance in re-arranging your schedules.

Every good wish.



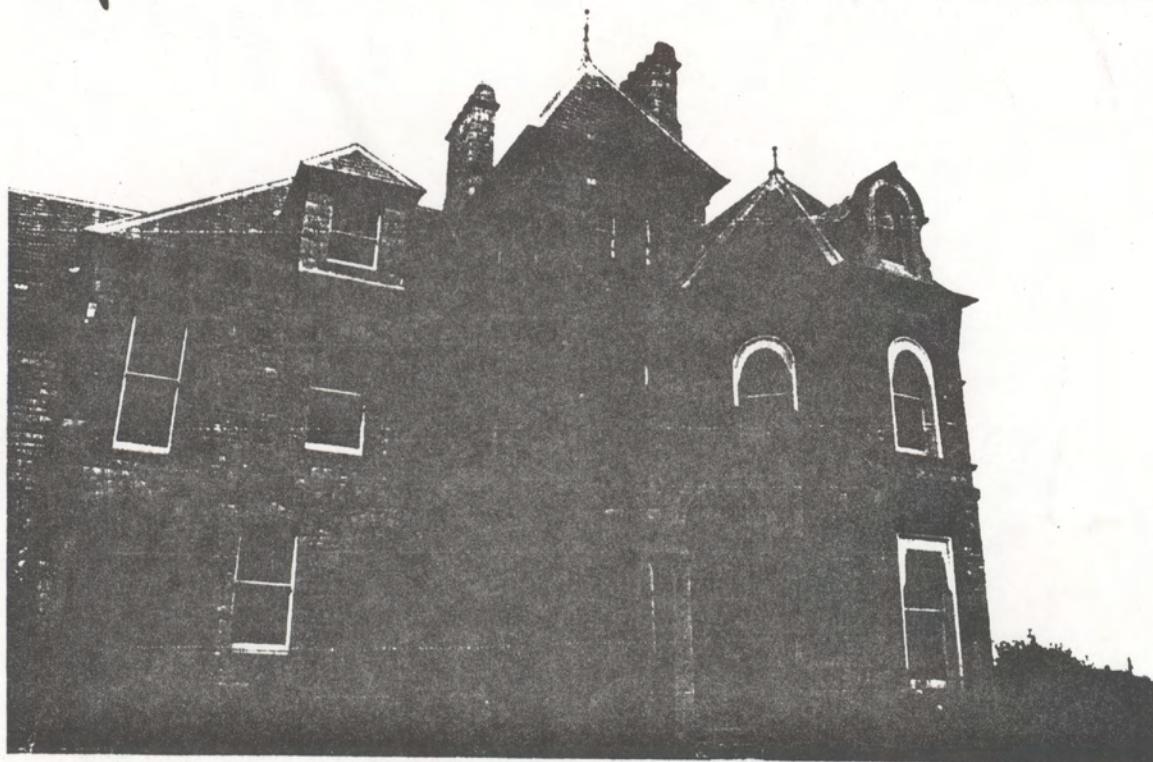
Paul Stone

*Copy to
AW.*

2nd Revision 29/6/89

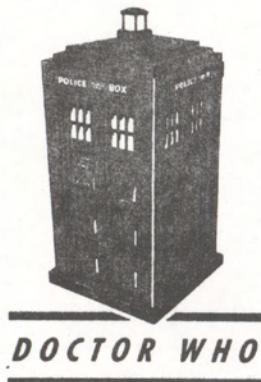
DOCTOR WHO

' GHOST LIGHT '



STUDIO REHEARSAL
SCHEDULE

(FOR 18TH + 19TH July)



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

Hello and welcome to Doctor Who !

As I am setting up the rehearsal schedule some time in advance there are bound to be changes to it so I would ask you to please bear with me in advance. All first calls each day are underlined, and while I have tried to keep waiting around to a minimum there is bound to be some, so apologies for that now.

Don't be alarmed at what only seems to be a short lunch break, Alan only takes half an hour but I have scheduled things so that everybody else gets a full hour.

Looking forward to meeting you,

Stephen Garwood A.F.M.

DOCTOR WHO REHEARSAL SCHEDULE - GHOSTLIGHT (1st STUDIO)

REHEARSAL DATES:

8th July 10 17th July 1989

STUDIO DATES:

18th AND 19th July 1989

REHEARSAL ROOM:

Room 201
BBC TV Rehearsal Rooms
Victoria Road
North Acton
(North Acton Tube on the Central Line)
Tel : 01 743 8000 Ext:2649

N.B. ACTUAL ROOM NOT KNOWN AT TIME
OF GOING TO PRINT - ROOMS ARE MARKED ON
A BOARD AT REHEARSAL ROOM RECEPTION

PRODUCTION OFFICE:

Room 301
Union House
65 - 69 Shepherds Bush Green
London W12
Tel: 01 576 7986

PRODUCER:

John Nathan-Turner

DIRECTOR:

Alan Wareing

PRODUCTION MANAGER:

Gary Downie

AFM:

Stephen Garwood (Home Tel 01 542 0611)

PRODUCTION ASSISTANT:

Valerie Whiston

SATURDAY 8th JULY 1989

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00		Read Through		Doctor Ace Josiah Ernest Matthews Gwendoline Nimrod Mrs Pritchard Redvers Control Mackenzie Light
13.00		LUNCH		
14.00	3	3/42	Lower Observatory	Doctor Ace Josiah Redvers Control Nimrod
14.40	1	1/19	Trophy Room	Doctor Ace Redvers Mrs Pritchard Nimrod
15.00	3	3/5	Upper Observatory	Josiah Mrs Pritchard Gwendoline Nimrod Redvers
15.10	3	3/35	Study	Ace Control Gwendoline Redvers Doctor
15.20	1	1/17	Trophy Room	Redvers Doctor Ace
15.45	1	1/4	Upper Observatory	Doctor Ace
16.00	1	1/36	Trophy Room	Ace Doctor
16.10	2	2/42	Study	Doctor Ace
16.20	2	2/44	Study	Doctor

Estimated Finish - 16.30

SUNDAY 9th JULY 1989

Page Five

No Rehearsal - Company Day Off

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00	1	1/9	Study	<u>Josiah</u>
10.05	3	3/29	Upper Observatory	<u>Josiah</u>
10.10	1	1/38	Trophy Room	<u>Doctor</u> <u>Ace</u> <u>Josiah</u>
10.20	1	1/40	Trophy Room	<u>Doctor</u> <u>Josiah</u>
10.30	2	2/15	Access Tunnel to Lower Observatory	<u>Doctor</u> <u>Ace</u> <u>Josiah</u>
10.40	1	1/8	Upper Observatory	<u>Doctor</u> <u>Ace</u> <u>Josiah</u> OOV
11.10	1	1/2	Lower Observatory & Access Tunnel	<u>Mrs Pritchard</u>
11.25	1	1/34, 1/37	Study	<u>Mrs Pritchard</u> <u>Josiah</u> <u>Ernest</u>
11.40	2	2/24	Upper Observatory	<u>Josiah</u> <u>Ernest</u>
11.50	2	2/26	Upper Observatory	<u>Josiah</u> <u>Ernest</u> <u>Gwendoline</u>
12.00	1	1/32	Study	<u>Josiah</u> <u>Doctor</u> <u>Ace</u> <u>Mrs Pritchard</u> <u>Control</u> OOV
12.05	2	2/45, 2/47	Upper Observatory	<u>Josiah</u> <u>Mackenzie</u> <u>Ace</u> <u>Mrs Pritchard</u> <u>Gwendoline</u> <u>Ernest</u>
12.35	3	3/3	Upper Observatory	<u>Josiah</u> <u>Nimrod</u> <u>Mrs Pritchard</u> <u>Gwendoline</u>
12.45	3	3/28	Study	<u>Mrs Pritchard</u> <u>Mackenzie</u>
12.50	2	2/3	Study	<u>Doctor</u> <u>Gwendoline</u> <u>Mackenzie</u>
13.00	2	2/28	Study	<u>Doctor</u> <u>Mackenzie</u>

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
13.05	1	1/11	Study	Josiah Gwendoline
13.10	1	1/16	Study	Josiah Mrs Pritchard Nimrod
13.20	1	1/21	Study	Josiah Nimrod
13.25	1	1/18	Study	Nimrod
13.30		LUNCH		
14.00	3	3/33	Study	<u>Control</u> Ace
14.10	1	1/30	Lower Observatory	Nimrod Control
14.20	1	1/43, 2/1, 2/10, 2/12, 2/14	Lower Observatory & Access Tunnel	Ace Nimrod Control 00V
15.35	2	2/19	Lower Observatory & Access Tunnel	Josiah Doctor Ace Nimrod Control
16.00	2	2/41	Lower Observatory	Control Light

Estimated Finish - 16.30

TUESDAY 11th JULY 1989

Page Eight

TIME:

CAST:

10.00 - SLOW STAGGER THROUGH SCENES IN STORY ORDER:

1/2, 1/4, 1/8, 1/9, 1/10, 1/11, 1/16, 1/18, 1/19, 1/21
1/25A, 1/30, 1/32, 1/34, 1/37, 1/38, 1/40, 1/43

2/1, 2/3, 2/10, 2/12, 2/14, 2/15, 2/17, 2/19, 2/24, 2/26
2/28, 2/41, 2/42, 2/44, 2/45, 2/47

3/3, 3/5, 3/19, 3/28, 3/29, 3/32, 3/33, 3/34, 3/35, 3/38, 3/39
3/42

10.00

Mrs Pritchard
Doctor
Ace

10.30

Josiah to join

10.45

Gwendoline to join

11.00

Nimrod to join

11.15

Control to join

11.30

Ernest to join

12.00

Mackenzie to join

13.00

LUNCH

14.00

- RESUME STAGGER THROUGH

Estimated Finish - 16.30

WEDNESDAY 12th JULY 1989

10.00 - REHEARSE SCENES AS NECESSARY - TBA

13.00 LUNCH

14.00 - REHEARSE SCENES AS NECESSARY - TBA

ESTIMATED FINISH - 16.30

THURSDAY 13th JULY 1989

10.00 - REHEARSE SCENES AS NECESSARY

13.00 - LUNCH

14.00 - FULL TECHNICAL REHEARSAL

16.30 - PLANNING MEETING FOR STUDIOS IN AUGUST

ESTIMATED FINISH FOR ARTISTS - 16.30

FRIDAY 14th JULY 1989

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00	3	3/32	Trophy Room	<u>Nimrod</u> <u>Light</u> <u>Mackenzie</u>
10.20	3	3/34	Upper Observatory	<u>Josiah</u> <u>Nimrod</u> <u>Light</u>
10.30	3	3/38	Upper Observatory	<u>Nimrod</u> <u>Light</u>
10.40	3	3/39	Study	<u>Mrs Pritchard</u> <u>Gwendoline</u> <u>Light</u> <u>Nimrod</u>
10.50	-	REHEARSE SCENES AS NECESSARY		
13.00	-	LUNCH		
14.00	-	FULL PRODUCERS RUN IN STORY ORDER		
16.00	-	NOTES FROM RUN		

ESTIMATED FINISH - 16.30

SATURDAY 15th JULY 1989

10.00 - FULL RUN THROUGH OF SCENES IN STORY ORDER

13.00 - LUNCH

N.B. NO REHEARSAL SCHEDULED FOR THE AFTERNOON

ESTIMATED FINISH - 13.00

SUNDAY 16th JULY 1989

Page Thirteen

NO REHEARSAL - COMPANY DAY OFF

MONDAY 17th JULY 1989

10.00 - FULL RUN THROUGH OF SCENES IN RECORDING ORDER -
CALL TIMES TO FOLLOW

13.00 - LUNCH

14.00 - REHEARSE AND WORK SCENES AS NECESSARY

ESTIMATED FINISH - 15.30

DOCTOR WHO 7P & 7Q

"SURVIVAL" by RONA MUNRO (OB)
"THE BESTIARY" by MARC PLATT (Studio)

PROG. NOS: 50/LDL L 269R }
50/LDL L 270K } 7P
50/LDL L 271E }
50/LDL L 272Y }
50/LDL L 273S } 7Q
50/LDL L 274L }

STUDIO DATES: 18th/19th July, 1st/2nd/3rd August 1989

OB DATES: 10th-14th, 17th-21st, 24th-25th June 1989

REHEARSAL DATES: 3rd-9th June (OB),
8th-17th July (1st Studio), 21st-31st July (2nd Studio)

PRODUCER	JOHN NATHAN-TURNER	304	Union	7366
SCRIPT ED.	ANDREW CARTMEL	312	Union	3671
PROD. ASSOC.	JUNE COLLINS/PAUL GOODLIFFE	305	Union	3882
PROD. SEC.	CLARE KINMONT	304	Union	8766/7366
DIRECTOR	ALAN WAREING	301	Union	2902/2298/
	GARY DOWNIE	"		7986/2288
A.F.M.	STEPHEN GARWOOD	"		"
PROD. ASST.	VALERIE WHISTON	"		"
DESIGNER	NICK SOMERVILLE	341	Sc Blk	1372
ASST.				
COSTUME	KEN TREW	3033	TVC	1744
MAKE-UP	JOAN STRIBLING	E701	TVC	4739
VS/FX	MALCOLM JAMES	G07	, 250 WA	4224
ASST.	JAMES DAVIES/PAUL McGINNIS/MIKE TUCKER/GUY LUNN			
TECH. CO-ORD.	RICHARD WILSON	3319	TVC	1250/1
LIGHT. DIR.	HENRY BARBER	3319	TVC	1250/1
SOUND SUP.	SCOTT TALBOTT	3319	TVC	1250/1
S. SOUND	DICK MILLS	8	Maida Vale	01-5277
COMPOSER	DOMINIC GLYNN/			0883-49959
GRAMS OP	MIKE WEAVER	3319	TVC	1840
TON MIXER	DINAH LONG	4023	TVC	2089/3031
VIDEO EFFECTS	DAVE CHAPMAN	3319	TVC	1250
PROP BUYER	NICK BARNETT	301	PABX Blk	1552
FLOOR ASST.				
BOOKER	MAGGIE ANSON	S303	Sulgrave	4710
CAMERA CREW	GEOFF CLARK (II)	3319	TVC	1250/1
GRAPHICS	OLIVER ELMES	3334	TVC	1343
OB CAMERA	PAUL HARDING/ALAN JESSOP	2005	Kendal Ave	063-342/313
SOUND REC.	LES MOWBRAY	2005	Kendal Ave	063-304
LIGHTING E.M.	IAN DOW	"		063-320
PLANNING E.M.	BRIAN JONES	"		"
V.T. EDITOR	HUGH PARSON	B508	TVC	4050

Strand/Series Title	DOCTOR WHO					
Programme Title	DOCTOR WHO					
Episode/ Sub. Title	7P/Q					
Costing Number	50/ALDL 1 269R	Prod. Costing Wk(s)	Channel 1			
Programme Identification Number	50/ALDL 1 269R	Studio				
Production date(s)	18th/19th July 1st/2nd/3rd August	Week(s)	Producer Director Sup. (Reh. Props)			
Filming/O.B. date(s)	10th-14th June 17th-21st June 24th-25th June	Week(s)	Room No. / Building 304 Union 341 Sc Blk	Tel. Extn. 7366 1372	Department DS/S	File Copy
Producer Director Designer	John Nathan-Turner Nick Somerville				Date 25.1.89	

REHEARSAL ROOM BOOKING

Distribution		Denotes Recipients Room No. and Building
To:	Studio Bookings	4047 T.C.
No. of Copies		

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)
(PART 3)

1st June for OB Rehearsal
6th July - for Studio Rehearsal
20th July for Studio Rehearsal

6 - 31st July

ART 1 Mark-up date(s):

First reh. date:

Last reh. date:

9th June (OB Reh)
14th July (Studio Reh)
31st July (Studio Reh)

2nd June
7th July
21st July

Details of Saturday afternoons or Sundays if required (state dates and times):

Not
available
27/1/89

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

We need a large room to allow for large composite sets for the studio and multi-set locations. As there is only a 2-day gap between the last day of studio rehearsal for story 7N and the OB mark-up for Stories 7P/Q, can we have the same room please? Many thanks.

Signed

Date 25th January 1989

PART 2 The following rehearsal facilities have been booked for this production

Room 201

Total no. of days

26 at £215 = TOTAL INTERNAL COST

Facility Code J 30

£5,590 =

Signed

Date

1/7/89

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Date

Clare Nathan-Turner, Producer, "Doctor Who"

U304, Union House

U306

17th July 1989

CONFIRMATION OF WAITRESS SERVICE BOOKING

Hazel Brown

Further to our telephone conversation this morning,
I am writing to confirm my booking of a table for
5 in Waitress Service at 1pm on Wednesday,
19th July.

Many thanks.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

7366

18th July 1989

MULTI STOREY CARPARKING

Mike Eaton

As discussed, I would be most grateful if the following artists could be admitted to the Multi Storey carpark on Tuesday, 18th July and Wednesday, 19th July.

Sylvester McCoy and Sophie Aldred (already booked)

Ian Hogg
Sylvia Syms
John Nettleton
Sharon Duce

and if possible:J

John Hallam (Wednesday only) and Michael Cochrane.

Many thanks.

JOHN NATHAN-TURNER

JOHN NATHAN-TURNER - U303 UNION HOUSE

DAILY DUTY SHEET

TELEVISION STUDIOS AND NETWORK

File relevant pages

From: **TUESDAY 18TH JULY 1989 (WEEK 29)** Sent to print:
STUDIO FACILITIES (TEL. S. AND N.) ROOM 4047 TC, EXT. 2925 17.07.89/10.15hrs

DAY STAFF

SCENIC OPERATIONS		E.B.X.	E.B.X.
DUTY MANAGER:	Dennis Sherwood	1650	DUTY ENGINEER: Reg Hawthorne
SCENIC OPS MANAGER:		2644	DUTY OPS. MANAGER Steve Lowry
		8811-620	
SCENIC FACILITIES:	Derek Wood	2515	DUTY STUDIO ENG MANAGER: John Waker
		Day 8811-618	1195/6
		Night 8811-619	8811-651
PRODUCTION SERVICING UNIT			ENG. CO-ORD: Peter Davis.
DUTY MANAGER:	Stan Cresswell.	7295	R.O.M.TEL.REC.: John Claxton.
		8811-628	ASST. REC. OPS. MAN. TK.:
PRODUCTION OPERATIVE SUPERVISOR:		5399	ASST. REC. OPS. MAN. VT.:
		8811-626/7	ELECTRICAL OPS. MANAGER:
STAND-BY PROP BUYER:		1223	B.E.S. DUTY MAN:
CONSTRUCTION SERVICING UNIT			MAKE-UP SHIFT SUP: Gillian Bull
P Toler/D Channon/T Cole		8811-657	WARDROBE: Lorraine Sellers
DESIGN DEPT			DUTY SENIOR DRESSER:
OPERATIONS OFFICE:	Day	2436/1402	WALES FARM RD COSTUME STORE:
	Night/Week-ends. (576)	1573	COSTUME DESIGN UNIT:
LIME GROVE STUDIOS			PREMISES OPERATIONS:
PREMISES OPERATIONS:		7777/8	GENERAL OFFICE: 4600
DUTY OPS. MANAGER		1820	
		8811-600	
ELSTREE CENTRE			
PREMISES OPERATIONS:			PREMISES OPERATIONS: 8600
S.TEL.E.: Dave Robbins			8643

OVERNIGHT OPERATIONS

T.C.4 NIGHT STRIKE: TOP OF THE POPS

T.C.5 PART NIGHT STRIKE: HAPPY FAMILIES
PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: HAPPY FAMILIES

T.C.7 NIGHT STRIKE: PLUNDER

T.C.8 PART NIGHT STRIKE: WOGAN
PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: WOGAN

NIGHT STAFF:

SCENIC OPS. MANAGER: Pat Brown	Ext:1650
SCENIC OPS. SUPERVISOR:	Ext:1585/881-662
CONSTRUCTION ASST.: Eric Syke/Roy Harding	Ext:1216/8811-665
ELECTRICAL OPS. MANAGER:	Ext:7468/3296/8811-690
PREM. OPS. DUTY MANAGER, WEST LONDON PREMISES:	Ext:4651/8811-540
PREM. OPS. SHIFT ASST. MANAGER, T.C.:	Ext:7912/8811-555

DATE: Tuesday 18th July 1989

WEEK NO: 29

T.C.3

PRODUCER: John Nathan-Turner
DIRECTOR: Alan Wareing
DESIGNER: Nick Somerville
P.M.: Gary Downie
VISION MIXER: Susan Brincat
A.F.M.: Stephen Garwood
FLOOR ASST.: Eirwen Davies
COSTUME: Ken Trew
MAKE-UP: Joan Stribling

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Henry Barber
SOUND SUP.: Keith Bowden
CAMERA SUP.: Spencer Payne
CREW: 11
SENIOR ST.ENG.: Mike Izycky
PROD.OPS.SUP.: Les Baker
LIGHTING C/HAND: Ken Rock
STUDIO SUP.: --
PROP.BUYER: Nick Barnett

DOCTOR WHO - 7Q
1/SDL L272Y

0900/1030 Set and light
1030/1200 Technical rigging and lighting
1200/1300 LUNCH WILL BE TAKEN DURING THIS PERIOD
1300/1415 Camera lineup)
1415/1600 Camera rehearsal
(1530/1600 Sound and vision lineup)
1600/1730 Camera rehearsal/Record on RB1 & RB2
(1730/1815 STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1815/1900 Camera lineup)
1730/1800 Camera rehearsal
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB1 & RB2

15 minutes Camera clearance and Property movement

John Nathan-Turner - U303

DAILY DUTY SHEET

file

TELEVISION STUDIOS AND NETWORK

WEDNESDAY 19TH JULY 1989 (WEEK 29)

From:

STUDIO FACILITIES (TEL. S. AND N.) ROOM 4047 TC, EXT. 2925

Sent to print

18.07.89/10.15hrs

DAY STAFF

SCENIC OPERATIONS

DUTY MANAGER: Tom Watt

E.B.X.

SCENIC OPS MANAGER:

1650

2644

8811-620

2515

Day 8811-618

Night 8811-619

7295

8811-628

5399

8811-626/7

PRODUCTION SERVICING UNIT

DUTY MANAGER: Michael Barnard.

1223

8811-657

CONSTRUCTION SERVICING UNIT

P Toler/D Channon/T Cole

2436/1402

DESIGN DEPT

OPERATIONS OFFICE:

Day

2436/1402

Night/Week-ends. (576) 1573

LIME GROVE STUDIOS

PREMISES OPERATIONS:

7777/8

DUTY OPS. MANAGER

1820

8811-600

ELSTREE CENTRE

PREMISES OPERATIONS:

8600

S.TEL.E.: Dave Robbins

8643

OVERNIGHT OPERATIONS

T.C.3 NIGHT STRIKE: DOCTOR WHO - 7Q

OVERNIGHT LIGHT RIGGING: 'ALLO 'ALLO

T.C.5 PART NIGHT STRIKE: HAPPY FAMILIES

PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: HAPPY FAMILIES

T.C.6 PART OVERNIGHT SCENERY SETTING: THE GINGER TREE

NIGHT STAFF:

SCENIC OPS. MANAGER: Keith Grainger

Ext:1650

SCENIC OPS. SUPERVISOR:

Ext:1585/881-662

CONSTRUCTION ASST.: Eric Syke/Roy Harding

Ext:1216/8811-665

ELECTRICAL OPS. MANAGER:

Ext:7468/3296/8811-690

PREM. OPS. DUTY MANAGER, WEST LONDON PREMISES:

Ext:4651/8811-540

PREM.OPS.SHIFT ASST.MANAGER,T.C.:

Ext:7912/8811-555

DATE: Wednesday 19th July 1989

WEEK NO:29

T.C.3

PRODUCER:	John Nathan-Turner	TECH. CO-ORD.:	Richard Wilson
DIRECTOR:	Alan Wareing	LTG. DIRECTOR:	Henry Barber
DESIGNER:	Nick Somerville	SOUND SUP.:	Keith Bowden
P.M.:	Gary Downie	CAMERA SUP.:	Spencer Payne
VISON MIXER:	Susan Brincat	CREW:	11
A.F.M.:	Stephen Garwood	SENIOR ST.ENG.:	Felix Rodrigues
FLOOR ASST.:	Eirwen Davies	PROD.OPS.SUP.:	Les Baker
COSTUME:	Ken Trew	LIGHTING C/HAND:	Keith Rock
MAKE UP:	Joan Stribling	STUDIO SUP.:	--
		PROP.BUYER:	Nick Barnett

DOCTOR WHO - 7Q
1/LDL L272Y

0900/1030	Set and light
1030/1300	Camera rehearsal
(1215/1315	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430	Camera lineup)
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430	Sound and vision lineup
<u>1430/1800</u>	<u>Camera rehearsal/Record on RB1 & RB2</u>
(1800/1845	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930	Camera lineup)
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930	Sound and vision lineup
<u>1930/2200</u>	<u>Camera rehearsal/Record on RB1 & RB2</u>

30 minutes Camera clearance, Technical de-rig and Property movement

NIGHT STRIKE

OVERNIGHT LIGHT RIGGING: 'ALLO 'ALLO

EPISODE ONE

sc20 / p48 After the direction HE HAS SLIPPED SOMETHING INTO NIMROD'S HAND, insert the following:

NIMROD: The fang of the cave bear. A totem of great power.

THE DOCTOR: The tea, Nimrod.

(THE DOCTOR WINKS AND HURRIES HIM TOWARDS THE DOOR BEFORE HE CAN SAY ANYTHING ELSE)

sc29 / p69 After Ace's line "I bet." we see Nimrod produce the cave bear's tooth before he speaks to the Doctor. Nimrod pockets the tooth again when he bows and says his 2nd speech on the page. The line "So it has always been known." is now cut and his 2nd speech becomes:

NIMROD: (BOWING REVERENTLY) You have the wisdom of the greatest elders of my tribe, Doctor.

EPISODE TWO

sc25 / p51 If we can't pick up sc 28 (the Doctor getting ready to wake MacKenzie) in the second studio we should add some material here. At the end of the page insert:

THE DOCTOR: Poor Ace. Sleep well. Time to call out the constabulary.

EPISODE THREE

sc27 / p36 At the end of this scene, as the maids close in on him in a sinister fashion, MACKENZIE FLEES.

(sc33 and sc35 now run together and change as follows:)

sc33 / p58 At the end of Control's last speech ("leaving Control behind!") add "Control no ladylike."

cut the rest of the scene and replace with:

ACE: Cut the wingeing, Control. You want to be a Victorian? You've got to fight Josiah at his own game.

(SHE PICKS UP A BOOK ON ETIQUETTE.)

(continued ...)

CONTROL: (READING TITLE) Ett-ee-kett.

ACE: And here's the rule book. If you want to be a ladylike, it's all in there.

(CONTROL TAKES THE BOOK, FLIPS THROUGH IT AT HIGH SPEED, THEN SETS IT ASIDE)

ACE: What's the matter. Aren't you going to read it?

CONTROL: Done done. It's read. Lesson one. (POSH VOICE) My dear Ace, would you care to join me for a turn around the house?

(THE SCENE NOW RUNS INTO 35, WHICH CHANGES AS FOLLOWS:)

sc35 / p61 Cut the instruction about sitting on the floor. Cut Ace's first speech. Cut Gwendoline's first speech and replace with:

GWENDOLINE: My dear Ace. Would you care to join her in Java?

(then the scene runs on as is)

SCENES CUT:

1/9: (Josiah hangs up phone after the Doctor says wrong number.) To bridge scenes 8 and 10 (Ace and the Doctor) we now insert scene 11 (Gwendoline awakens, Josiah tells her to meet the guests). This means that we don't have the chimes of Westminster striking six o'clock in scene 11. The chimes don't happen until scene 12. And because Josiah isn't hanging up the phone in this scene we must change the voice on the telephone in scene 10, to suggest it was someone else the Doctor spoke to. Therefore we need a wild track of Nimrod saying "Who's there?" to put on the phone in scene 8.

1/16: (Josiah recoils from the light as Mrs Pritchard enters.) We need something to bridge the two scenes with Ace, the Doctor and Redvers in the Trophy room (scenes 13 and 17). Possibly we could drop in an exterior of the house. Alternatively we could record a brief bit of Hallway or Upstairs Corridor business (maids walking past?) in the next studio block.

1/21: (Josiah confronts Nimrod and looks at the bear tooth.) No bridging problems, but we've lost the explanation of what the Doctor handed to Nimrod, and what it means. Insert new dialogue in scene 1/20 and some new dialogue and business in 1/29. See attached page of script changes for July 20th.

1/37: (Josiah tells Mrs Pritchard to put Ernest in the toybox.) We now need a bridge for scenes 36 and 38 (Ace and the Doctor in the study). Possibly use scene 35 (Gwendoline playing the piano in the Drawing Room).

2/28: (Doctor opens MacKenzie's drawer, prepares to wake him.) We may try to pick this up if it's possible to shoot it in the next studio block without revealing that we're not in the Study. If we don't pick it up we should probably also cut scene 27 (dawn exterior of house). And if we don't pick it up we must also include some new dialogue at the end of scene 25 (see sheet of script changes).

2/42: (Doctor and Ace, the house coming to life)

2/44: (The Doctor talking to the cockroach.)

3/28: (Mrs Pritchard attacks MacKenzie with a machete.) This required a change in dialogue for scene 3/32, which has been done. It also requires a change of business in scene 17 (where the Maids and Mrs Pritchard close in on MacKenzie). See the sheet of script changes.

3/30: (Door bursts open releasing Gwendoline and Maid.)
This is a scene in the next studio block which is now cut because
of other scenes we've lost.

3/34: (Nimrod confronting Josiah and Light looking at the TARDIS)
This now means scenes 33 and 35 (Ace meeting Control and teaching
her to speak posh) become a single scene with some new material.
See the sheet of script changes.

SCENES MOVED INTO SECOND STUDIO BLOCK, IN DIFFERENT SETS:

3/33 (Ace tells Control to stop wingeing.)

This is now set in Gwendoline's Bedroom. It doesn't require any changes for the change of set, but it has been combined with 35 with some new material (see sheet of script changes).

3/35 (Ace teaching Control; Gwendoline arrives.)

Again, this is now set in Gwendoline's Bedroom. Again, it doesn't require any changes for the change of set, but it has been combined with 34 with some new material (see sheet of script changes).

3/39 (Mrs Pritchard and Gwendoline re united.)

Again, now set in Gwendoline's Bedroom.

Strand/Series Title	DOCTOR WHO			MEMO			
Programme Title	DOCTOR WHO 70			Distribution		Denotes Recipient	
Episode/ Sub. Title	Episodes 1 - 3			To:-	Room No. and Building		
Costing Number	See below	Prod. Costing Wk(s)	Channel	All Concerned			*
Programme Identificat'n Number	50/LDL L272Y, 273G, 274L		Studio				No of Cops
Production date(s)	18-19th July 1989 1-3rd August 1989		29 Week(s) 31				
Filming/O.B. date(s)	All studio		Week(s)				
Producer	John Nathan-Turner	304 Union	7366	S & S			File Copy
Director	Alan Wareing	301 Union	2298	S & S			Date
Designer	Nick Somerville	341 Sc.Blk	1372	Design			*

SUBJECT TECHNICAL RUN & PRODUCER'S RUN FOR DOCTOR WHO "GHOST LIGHT"

The Technical Run for the Doctor Who "Ghost Light" studios (1st -3rd August 1989) will be held on Thursday 27th July at 10.30 a.m. in room 201, Acton Rehearsal Rooms.

The Producer's Run will be on Monday 31st July at 10.30 a.m. Please let us know if you are unable to attend. Many thanks.

Valerie

(Valerie Whiston)
P.A. "DOCTOR WHO"

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

7366

23rd July 1989

MULTI STOREY CAR PARKING - 1/2/3 August

Assistant Shift Manager

Please see below details of thoses who will be requiring car parking spaces in the Multi-storey, if possible, for the "Doctor Who" studios next week.

Sylvia Syms

Katherine Schlesinger

Carl Forgione

Michael Cochrane

Ian Hogg

Sharon Duce

John Hallam

Frank Windsor

John Nettleton

Brenda Kempner

At this stage I am unable to pinpoint their exact time of arrival, but on the 1st August our studio starts at 2 pm and finishes at 10 pm, and on the 2nd/3rd August we start at 10.30 am and finish at 10 pm.

Many thanks.

JOHN NATHAN-TURNER

From: Head of Finance Planning, Television

Room No. & Building: 6055, T.C.

Tel. Ext.: 2335

date: 24th July, 1989

Subject: DR WHO 1990/91

To: C.BBC-1

Copy: H.P.P.G.Tel. (Des.)

M.F.P.Fin.BBC-1

Margaret Smith², D.M.D.S.Tel.

Nancy Braid

Your current investment into DR WHO in 1989/90 is:

Total Variable Cost (14 progs.)	£1740k
Less: Enterprises	-400k
Total cost BBC-1	£1340k

Likely commitment from C.BBC-1 for 1990/91 is:

Total Variable cost (14 progs.)	£1340k
Extra 6 progs (pro rata)	574k
	£1914k

Estimated in-house budget for 20 programmes
(all-film programmes)

£3351k

The shortfall between C.BBC-1's commitment for 20 progs.
and the Budget currently offered by Drama S. & Serials

£1914k
£3351k

can be met by additional funding by Enterprises

+£1437

Enterprises will additionally fund the costs of buying-out World Rights,
etc. The bottom line means that the Drama Series & Serials baseline
will increase by £1037k (the difference between the original £400k inject
by Enterprises and their new inject of £1437k.)

The likely budget as an Independent Series is in the order of £4.1m.
which includes Production staff costs, World rights, etc. and should be
within the parameters to be set for 1990/91 Independent costings.

Do you agree editorially that the Independent Unit should proceed with
negotiations along these lines?

Leslie Arnold

(Leslie Arnold)

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

7366

26th July 1989

MARK AYRES - "DOCTOR WHO - GHOST LIGHT"

Maggie Anson

Music Copyright

cc: June Collins

Please engage Mark Ayres to compose and execute the incidental music for "Doctor Who" 7Q "Ghost Light" (3 x 25').

His attendance will be required at 1 x $\frac{1}{2}$ day review per ep and at one sypher day per ep.

His details are:

JOHN NATHAN-TURNER



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

Mr M Ayres

26th July 1989

Dear Mark,

I'm delighted you'll be joining us again for "Ghost Light". I do hope you enjoy the scripts. They're very different, but fascinating.

I had hoped that we could get some genuine period instruments in this piece, but regret that due to financial restrictions, this will not now be possible.

See you soon, and once again thank you for your excellent work on "Fenric".

Best wishes,

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

Encs

From: Planning Manager, BBC-1

Room No. &
Building: 6069, TC

Tel.
Ext.: 2391

date: 27 July 1989

Subject: DR WHO

To: H Fin P

✓ *FJ*

cc: C BBC-1
H D G Tel
H P P G Tel
M F P BBC-1
Sen Prog Fin Man
D M D S Tel
C P P S Tel

We had several varied meetings yesterday about Dr Who!

1. C BBC-1 is only prepared to contribute at his current level ie 14 programmes in 1990/91 £1,340K
14 programmes in 1991/92 etc.
Mark Shivas and Nancy Braid are aware of this.
2. Should it prove more economical to produce in blocks of 20 programmes, Keith Anderson confirms that it would be possible to bring 1991/92 monies forward. Although theoretically we could make in blocks of 28 programmes on a two year cycle, Keith advises against this and believes we should aim for no more than 24. C BBC-1 agreed with this.
3. The shortfall between the estimated in-house budget for an all film series and C BBC-1's contribution must all be met by Enterprises. And this must be additional (apart from the normal 400K) to their normal contribution to Drama Series. If this is not the case, C BBC-1 does not wish to proceed. In his absence on leave Keith asked if you could write to James Arnold-Baker and Keith Owen for written confirmation of their intentions. **Later:** Nancy has spoken this morning to James who has indicated his unwillingness to commit himself at this stage. Could you, as a matter of some urgency, check this out and report back to C BBC-1 please?
4. Keith also confirmed that the money required to top up an in-house budget to the level required by an independent would also be found and would not require any additional monies from C BBC-1.
5. Jackie (Prog Fin Man) is due to meet the Independent Producer today and I believe Sen Prog Fin Man has appraised her of the current situation.
6. I have deliberately refrained from quoting figures as they change dependent on numbers.

Patricia Southam
Patricia Southam

ca



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

File

PART 1

To: Manager Drama Series Department

Programme DOCTOR WHO - "Ghost Light"

Episode Eps 1-3 (1st, 2nd & 3rd August 1989)

1. Possible hazards identified

- 1) F/P Lift (moving up and down).
- 2) Candles flaring up. (Flame effect).
- 3) Artiste jumping through window.
- 4) Chair used to smash door panel.
- 5) F/P fireplace artistes throws letter onto fire.

2. Precautions proposed

- 1) Designer and Studio Safety have liaised and all precautions taken. C
- 2) VS/FX have taken all safety precautions. C
- 3) PS2 Resin Glass, balsawood, glazing bars and sash. Hands and arms covering face, mattresses outside window. B
- 4) Door panel, balsawood. C
- 5) VS/FX in control of fire. C

3. Safety Rating: A - ~~High Risk~~
 B - Medium Risk
 C - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan-Turner
Producer
x 7366

Date

27/7/89

PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

R. Smith
Manager

Date

28/7/89

Mr C Vincent,

27th July 1989

Dear Charles,

Thank you so much for helping us time "Doctor Who - Ghost Light" on Friday, 30th June. It was a tremendous help to us and as a result we were able to cut sections of the script which saved us valuable recording time.

Thank you also for your ability with the stopwatch.

Yours sincerely,

JOHN NATHAN-TURNER

Producer

"DOCTOR WHO"

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House 7366

23th July 1989

VOICE-OVERS: "FENRIC" & "BATTLEFIELD"

Alan Sareing

cc: Sylvester McCoy
Sophie Aldred
Gary Downie
Scott Talbott

I'd be grateful if the following voice-overs could be recorded in the studio 1/2/3 August. As recording time is precious, perhaps a few seconds of rehearsal time could be used.

"FENRIC" EP 4

Version 1) (JUST BEFORE the Doc says 'NIET')

ACE: Still dangerous?

Version 2)

ACE: Dangerous undercurrent, Doctor?

DOC: Not any more!

"BATTLEFIELD" EP 2

(Just before Doc and Ace enter King Arthur's Hall for the first time)

ACE: Seen one spaceship, you've seen them all.

DOC: Don't be so cynical, Ace.

ACE: Wow.

Many, many thanks.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304 Union House

7366

28th July 1989

PICTURE PUBLICITY - WEDNESDAY, 2nd AUGUST

Ken Trew

Joan Stribling

cc: Gary Downie

This is a quick note to let you know that a photographer from Picture Publicity will be in the Studio all day on Wednesday, 2nd August.

JOHN NATHAN-TURNER

Ms M Ayres.

22 July 1980

Dear Mark

I'M delighted you'll be joining us again for "Ghost Light". I do hope you enjoy the scripts.- They're very different, but fascinating.

I had hoped that we could get some genuine period instruments in this piece, but regret that due to fin financial restrictions, this will not now be possible.

See you soon, and once again thank you for your excellent work on "Fenric".

Best wishes,

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

Encs

From: Acting Manager Production Co-ordination

Room No. 6

Tel

Building: 4044 TC

Ext: 7075

date: 1.8.89

Subject: PERMISSION FOR ARTIST TO JUMP THROUGH "PS2" AND
BALSA WINDOW: DR WHO TC3 THURSDAY 3 AUGUST.

To: Gary Downie, Production Manager

c.c. H Ops Services
J Nathan-Turner
Alan Wareing
Malcolm James-Vis FX
Stunt Co-ordinator
Richard Wilson-Tech Co-ord
Duty St Ops Man

Permission is given for the artist playing "Control" to jump through a window constructed by the Vis FX designer from PS2 and Balsa with stunt mattresses on the landing OOV side, subject to the following conditions:

1. That the stunt is supervised by a qualified stunt co-ordinator.
2. That the artist playing "Control" is fully rehearsed in all aspects of the stunt by the stunt co-ordinator.
3. That if the artist and/or the stunt co-ordinator are not happy with any aspect of the stunt it will not proceed.
4. Under no circumstances will this stunt take place in the absence of the stunt co-ordinator.
5. The Production Manager is responsible for the implementation of these conditions and all other safety aspects pertaining to this stunt.

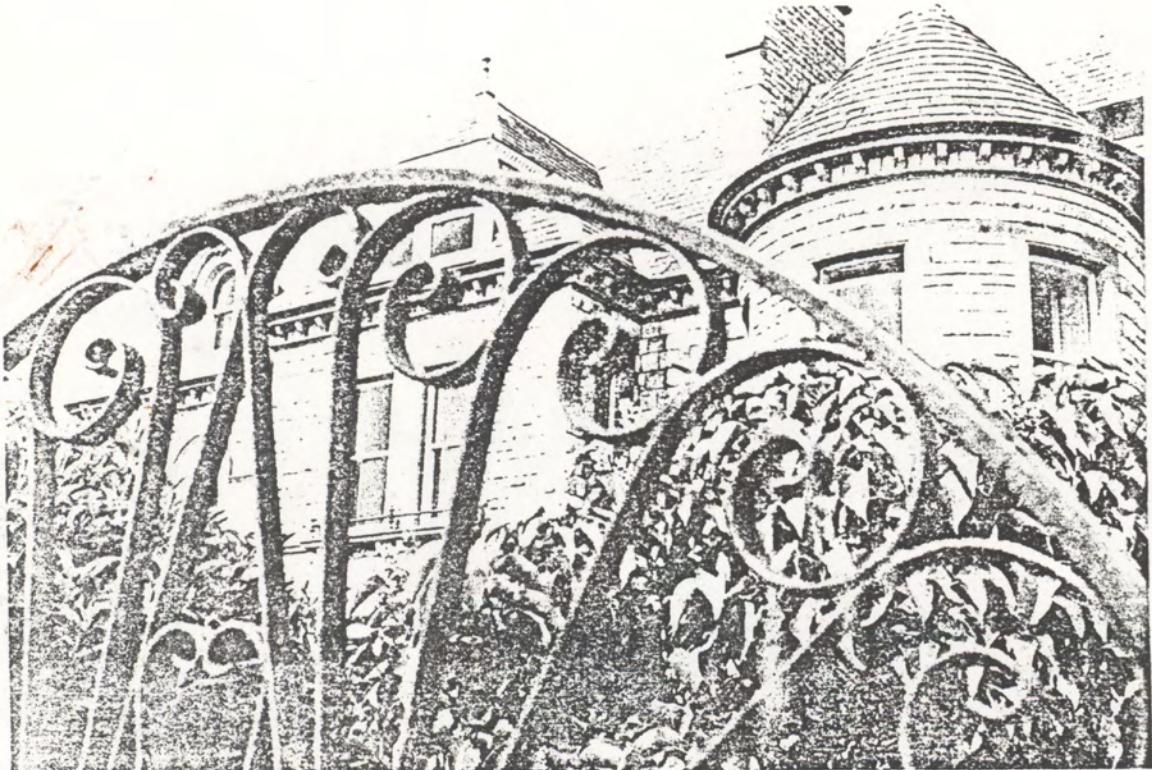
Trevor Neilson
(TREVOR NEILSEN)

DOCTOR WHO

GHOSTLIGHT

Precl's Run:
10.30 am
Mon, 31st July

Tech Run:
10.30 am
Thurs, 27th July



STUDIO REHEARSAL

SCHEDULE

(FOR 1ST 2ND + 3RD AUGUST)

DOCTOR WHO REHEARSAL SCHEDULE - GHOSTLIGHT (2nd STUDIO)

REHEARSAL DATES:

21st JULY to 31st JULY 1989

STUDIO DATES:

1st, 2nd and 3rd AUGUST 1989

REHEARSAL ROOM:

Room 201
BBC TV Rehearsal Rooms
Victoria Road
North Acton
(North Acton Tube on the Central Line)
Tel: 01 743 8000 Ext 2649

PRODUCTION OFFICE:

Room 301
Union House
65-69 Shepherds Bush Green
London W12

PRODUCER:

John Nathan-Turner

DIRECTOR:

Alan Wareing

PRODUCTION MANAGER:

Gary Downie

AFM:

Stephen Garwood (Home Tel: 01 542 0611)

PRODUCTION ASSISTANT:

Valerie Whiston

FRIDAY 21st JULY 1989

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00	1	1/13	Upstairs Corridor	<u>Doctor</u> <u>Ace</u> <u>Redvers</u>
10.30	1	1/24, 1/26	Empty Bedroom	Redvers
10.40	1	1/25	Drawing Room	<u>Josiah</u> <u>Doctor</u> <u>Ernest</u> <u>Redvers</u> OOV
10.50	1	1/27	Corridor	<u>Mrs Pritchard</u> Ace <u>Gwendoline</u> <u>Nimrod</u> <u>Doctor</u> Josiah Ernest Redvers OOV
11.00	1	1/28	Empty Room	Nimrod Doctor Redvers <u>Mrs Pritchard</u> Ace Josiah <u>Gwendoline</u>
11.10	1	1/29	Drawing/Dining Room	Nimrod Doctor Ace Josiah Ernest <u>Gwendoline</u>
11.20	1	1/31	Drawing/Dining Room	Josiah <u>Gwendoline</u> Doctor Ace Ernest <u>Mrs Pritchard</u>
11.30	3	3/37	Drawing Room	Josiah <u>Mrs Pritchard</u> Doctor Ace Redvers <u>Control</u>
11.45	3	3/40	Drawing Room	Josiah Doctor Ace <u>Control</u> Redvers

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
12.05	3	3/41	Hallway	Doctor Light Ace Nimrod
12.20	3	3/43	Hallway	Doctor Ace Light
12.30	1	1/12	Hallway	Mrs Pritchard Ernest Gwendoline
12.45	1	1/20	Drawing Room	Doctor Gwendoline Ernest Ace Nimrod
12.55	1	1/22	Drawing Room	Doctor Ernest Josiah
13.05	3	3/24, 3/27	Upstairs Corridor Hallway	Doctor Redvers
13.20	3	3/31	Drawing Room	Redvers Doctor
13.30		LUNCH		
14.00	3	3/20	Upstairs Corridor	Ace Gwendoline
14.05	3	3/21	Empty Bedroom	Ace
14.10	3	3/22	Upstairs Corridor	Gwendoline
14.15	3	3/23	Empty Bedroom	Ace Gwendoline
14.20	3	3/25	Empty Bedroom	Ace Gwendoline Control
14.25	3	3/26	Upstairs Corridor	Ace

CONT/.....

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
14.30	3	3/18	Upstairs Corridor	Ace Gwendoline
14.40	2	2/11, 2/13	Hallway	Josiah Mrs Pritchard Gwendoline Doctor
15.00	2	2/16	Hallway	Gwendoline Mrs Pritchard
15.05	2	2/21	Hallway	Mrs Pritchard
15.10	2	2/22	Lift	Doctor Ace Josiah Nimrod
15.20	2	2/23	Hallway	Doctor Ace Josiah Nimrod Mrs Pritchard
15.30	2	2/25	Drawing Room	Doctor Ace Gwendoline Nimrod
15.40	3	3/16	Upstairs Corridor	Doctor Ace Gwendoline
15.55	1	1/39	Hallway	Ace Mrs Pritchard
16.00	1	1/41	Lift	Ace
16.10	1	1/42	Hallway	Mrs Pritchard
16.15	1	1/33	Hallway	Ace Doctor

ESTIMATED FINISH - 16.30

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00	2	2/33, 2/35	Hallway	<u>Control</u>
10.15	3	3/14	Upstairs Corridor	<u>Control</u> <u>Redvers</u>
10.25	2	2/18	Empty Bedroom	<u>Redvers</u> <u>Gwendoline</u>
10.30	2	2/39	Empty Bedroom	<u>Nimrod</u> <u>Redvers</u>
10.40	2	2/46	Hallway	<u>Nimrod</u> <u>Doctor</u>
10.50	2	2/48	Hallway	<u>Doctor</u> <u>Nimrod</u> <u>Josiah</u> <u>Mrs Pritchard</u> <u>Ace</u> <u>Control</u> <u>Gwendoline</u> <u>Mackenzie</u>
11.15	3	3/1	Hallway	<u>Doctor</u> <u>Nimrod</u> <u>Josiah</u> <u>Mrs Pritchard</u> <u>Ace</u> <u>Control</u> <u>Gwendoline</u> <u>Mackenzie</u> <u>Light</u>
11.45	3	3/4	Hallway	<u>Light</u> <u>Control</u> <u>Doctor</u> <u>Ace</u> <u>Mackenzie</u>
11.55	3	3/8	Drawing Room	<u>Light</u> <u>Doctor</u> <u>Ace</u>
12.00	3	3/9	Hallway	<u>Mackenzie</u> <u>Control</u> <u>Doctor</u> <u>Ace</u> <u>Light</u>
12.30	3	3/11	Upstairs Corridor	<u>Mrs Pritchard</u> <u>Control</u>

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
12.40	3	3/12	Drawing Room	Light Mrs Pritchard
12.45	3	3/13	Hallway	Mrs Pritchard Doctor Ace Mackenzie Light
12.55	1	1/35	Drawing Room	Gwendoline
13.00	3	3/30	Upstairs Corridor	Gwendoline
13.15		LUNCH		
14.00	3	3/15	Hallway	Light
14.05	3	3/17	Hallway	Light Mackenzie Mrs Pritchard
14.10	2	2/31	Drawing Room	Doctor Mackenzie Nimrod
14.20	2	2/34, 2/36	Drawing Room	Doctor Mackenzie Ace Nimrod
14.50	2	2/37	Hallway	Doctor Mackenzie Ace Control Nimrod
15.00	2	2/38	Drawing Room	Doctor Ace
15.05	3	3/6	Drawing Room	Doctor Light Ace
15.15	3	3/7	Hallway	Control Mackenzie
15.20	2	2/40	Upstairs Corridor	Mackenzie

CONT/.....

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
15.25	2	2/43	Upstairs Corridor	Mackenzie Ace

ESTIMATED FINISH - 15.30

SUNDAY 23rd JULY 1989

No Rehearsal - Company day off

MONDAY 24th JULY 1989

<u>TIME:</u>	<u>EPISODE:</u>	<u>SCENE:</u>	<u>SETTING:</u>	<u>CAST:</u>
10.00	1	1/3	Hallway	<u>Mrs Grose</u> <u>Ernest</u>
10.15	1	1/5	Hallway	Mrs Grose
10.20	2	2/30	Gwendoline's Bedroom	<u>Mrs Grose</u> <u>Ace</u>
10.30	2	2/32	Gwendoline's Bedroom	<u>Mrs Grose</u> <u>Ace</u>
10.35	1	1/25A	Gwendoline's Bedroom	<u>Gwendoline</u> <u>Ace</u>
10.40	3	3/19	Gwendoline's Bedroom	<u>Control</u> <u>Redvers</u> <u>Doctor</u>
11.00	-	SLOW STAGGER THROUGH OF SCENES IN STORY ORDER:		
		1/3, 1/5, 1/12, 1/13, 1/20, 1/22, 1/25, 1/25A, 1/26, 1/27 1/29, 1/31, 1/33, 1/35, 1/39, 1/41, 1/42		
		2/11, 2/13, 2/16, 2/18, 2/21, 2/22, 2/23, 2/25, 2/30, 2/31, 2/32, 2/33, 2/34, 2/35, 2/36, 2/37, 2/38, 2/39, 2/40, 2/43, 2/46, 2/48		
		3/1, 3/4, 3/6, 3/7, 3/8, 3/9, 3/11, 3/12, 3/13, 3/14, 3/15, 3/16, 3/17, 3/18, 3/19, 3/20, 3/21, 3/22, 3/23, 3/24, 3/25, 3/26, 3/27, 3/30, 3/31, 3/37, 3/40, 3/41, 3/43		
11.00		Mrs Pritchard to join		
11.15		Nimrod to join		
11.25		Josiah to join		
13.00		LUNCH		
14.00	-	RESUME STAGGER THROUGH - Mackenzie to join		
14.30		Light to join		

ESTIMATED FINISH - 16.30

TUESDAY 25th JULY 1989

Page Eleven

10.00 - RESUME STAGGER THROUGH/REHEARSE SCENES AS NECESSARY - TBA

13.00 LUNCH

14.00 - REHEARSE SCENES AS NECESSARY - TBA

ESTIMATED FINISH - 16.30

WEDNESDAY 26th JULY 1989

N.B. SOPHIE ALDRED NOT AVAILABLE FOR REHEARSAL

10.00 - REHEARSE SCENES AS NECESSARY - TBA

13.00 LUNCH

14.00 - REHEARSE SCENES AS NECESSARY - TBA

15.00 - PIANO REHEARSAL - Sylvester McCoy and Katherine Schlesinger only

ESTIMATED FINISH - 16.30

THURSDAY 27th JULY 1989

10.00 - REHEARSE SCENES AS NECESSARY

13.00 - LUNCH

14.00 - FULL TECHNICAL REHEARSAL

ESTIMATED FINISH - 16.30

10.00 - REHEARSE SCENES AS NECESSARY - TBA

13.00 LUNCH

14.00 - FULL PRODUCER'S RUN

16.30 - NOTES FROM RUN

ESTIMATED FINISH - 17.30

10.00 - REHEARSE SCENES AS NECESSARY - TBA

13.00 LUNCH

14.00 - REHEARSE SCENES AS NECESSARY - TBA

ESTIMATED FINISH 15.30

SUNDAY 30th JULY 1989

Page Sixteen

No Rehearsal - Company Day **Off**

MONDAY 31st JULY 1989

10.00 - FULL RUN THROUGH OF SCENES IN STUDIO ORDER:

1/3, 1/5, 1/12, 1/20, 1/22, 1/25, 1/29, 1/27, 1/31, 1/35, 1/33,
1/39, 1/41, 1/42, 1/13, 1/24, 1/26, 2/11, 2/13, 2/16, 1/28, 2/18
2/21, 2/22, 2/23, 2/33, 2/35, 2/37, 2/25, 2/31, 2/34, 2/36, 2/38,
2/39, 2/40, 2/43, 2/46, 2/48, 3/1, 3/4, 3/7, 3/9, 3/6, 3/8, 3/12,
3/13, 3/15
1/25A, 2/30, 2/32, 3/19, 3/11, 3/14, 3/17, 3/31, 3/37, 3/40, 3/16
3/18, 3/20, 3/21, 3/22, 3/23, 3/24, 3/25, 3/26, 3/27, 3/30, 3/41,
3/43

10.10 Josiah
Doctor
Ace
Nimrod to join

10.30 Redvers to join

10.45 Control to join

10.50 Mackenzie to join

11.00 Light to join

13.00 LUNCH

14.00 - RESUME RUN AND REHEARSE AS NECESSARY - TBA

ESTIMATED FINISH - 15.30

JOHN NATHAN-TURNER
DAILY DUTY SHEET
 TELEVISION STUDIOS AND NETWORK **U303 UNION HSE**
 TUESDAY 1ST AUGUST 1989 (WEEK 31)

From: **STUDIO FACILITIES (TEL. S. AND N.) ROOM 4047 TC, EXT. 2925** Sent to print
31.07.89/10.15hrs

DAY STAFF			<i>File ref. page</i>
	<u>E.B.X.</u>		<u>E.B.X.</u>
SCENIC OPERATIONS			
DUTY MANAGER: Alan Vass	1650	DUTY ENGINEER: Reg Hawthorne	3970
SCENIC OPS MANAGER:	2644	DUTY OPS. MANAGER: Lance Wood	1820
SCENIC FACILITES: Lionel Earles	8811-620 2515 Day 8811-618 Night 8811-619	DUTY STUDIO ENG MANAGER: John Cavell	8811-600 1195/6 8811-651
PRODUCTION SERVICING UNIT		ENG. CO-ORD: Mike Izycky.	3762
DUTY MANAGER: Stan Cresswell	7295	R.O.M.TEL.REC.: John Claxton.	8811-652 8745
	8811-628	ASST. REC. OPS. MAN. TK.:	3331
PRODUCTION OPERATIVE SUPERVISOR:	5399 8811-626/7	ASST. REC. OPS. MAN. VT.:	4050/1
STAND-BY PROP BUYER:	1223	ELECTRICAL OPS.MANAGER:	7468/3296 8811-690
CONSTRUCTION SERVICING UNIT		B.E.S. DUTY MAN:	2080 8811-982
J Hardy/R Smith/M Collison	8811-657	MAKE-UP SHIFT SUP: Gillian Bull	7890/8545
DESIGN DEPT		WARDROBE: Lorraine Sellers	1749:
OPERATIONS OFFICE:	Day 2436/1402 Night/Week-ends. (576) 1573	DUTY SENIOR DRESSER:	2751
		WALES FARM RD COSTUME STORE:	7885
		COSTUME DESIGN UNIT:	1705/1708
LIME GROVE STUDIOS		PREMISES OPERATIONS	
PREMISES OPERATIONS:	7777/8	GENERAL OFFICE:	4600
DUTY OPS. MANAGER	1820 8811-600	ELSTREE CENTRE	
		PREMISES OPERATIONS:	8600
		S.TELE.: Dave Robbins	8643

OVERNIGHT OPERATIONS

T.C.4 NIGHT STRIKE: TOP OF THE POPS

T.C.5 PART NIGHT STRIKE: HAPPY FAMILIES REMOUNT
 PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: HAPPY FAMILIES

T.C.8 PART NIGHT STRIKE: WOGAN
 PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: WOGAN

NIGHT STAFF:

SCENIC OPS. MANAGER: Doug Winter	Ext:1650
SCENIC OPS. SUPERVISOR:	Ext:1585/881-662
CONSTRUCTION ASST.: Eric Syke/Roy Harding	Ext:1216/8811-665
ELECTRICAL OPS. MANAGER:	Ext:7468/3296/8811-690
PREM. OPS. DUTY MANAGER, WEST LONDON PREMISES:	Ext:4651/8811-540
PREM. OPS.SHIFT ASST.MANAGER,T.C.:	Ext:7912/8811-555

DATE: Tuesday 1st August 1989

WEEK NO: 31

T.C.3

PRODUCER: John Nathan-Turner
DIRECTOR: Alan Wareing
DESIGNER: Nick Somerville
F.M.: Gary Downie
VISION MIXER: Susan Brincat
A.F.M.: Stephen Garwood
FLOOR ASST.: Eirwen Davies
COSTUME: Ken Trew
MAKE-UP: Joan Stribling

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Henry Barber
SOUND SUP.: Scott Talbott
CAMERA SUP.: Spencer Payne
CREW: 11
SENIOR ST.ENG.: David Markie
PROD.OPS.SUP.: Martin Carley
LIGHTING C/HAND: Howard Cohen
STUDIO SUP.:
PROP.BUYER: Nick Barnett

DOCTOR WHO - 7D
1/LDL L274L

0900/1130 Set, rig and light
1130/1300 Technical rigging and lighting
(1200/1300 STUDIO ENGINEER LUNCH WILL BE TAKEN DURING THIS PERIOD)
1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
(1300/1415 Camera lineup)
1415/1530 Camera rehearsal
1530/1600 Sound and vision lineup/Camera lineup
1600/1800 Camera rehearsal/Record on RB3 & RB4
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
(1815/1930 Camera lineup) ENGINEERING COVERAGE FROM TVT
1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB3 & RB4

15 minutes Camera clearance and Property movement

DAY ONE - TUESDAY 1ST AUGUST

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
5-7	<u>1/3 INT.HALLWAY</u>	MRS GROSE ERNEST	D1 (Dusk) 17.35	<u>CAMERAS:</u> 2A 1A-B 3A
(1-3)	MRS GROSE and maids are trying to leave for the night - but Rev. Ernest Matthews arrives and asks to be announced.	2 Maids		<u>SHOTS:</u> 1 - 4

RECORDING BREAK

2	<u>1/5 INT.HALLWAY</u>	MRS GROSE 2 maids	D1 17.58	Props: keys on hall table <u>CAMERAS:</u> 1B 3A
(4)	MRS GROSE and maids hurry to get away before 6 pm chimes.			<u>SHOTS:</u> 5 - 6

RECORDING BREAK

22-24	<u>1/12 INT. HALLWAY</u>	MRS PRITCHARD ERNEST GWENDOLINE 4 night maids	N1	Props: keys on hall table <u>CAMERAS:</u> 4A 5A 2B 1B 3A
(5-7)	MRS PRITCHARD and maids look threatening. GWENDOLINE asks ERNEST to the drawing room.			<u>SHOTS:</u> 7 - 17

RECORDING BREAK

47-49	<u>1/20 INT.DRAWING ROOM</u>	DOCTOR GWENDOLINE ERNEST ACE NIMROD	N1	Prop: bear-tooth totem <u>CAMERAS:</u> 5B 4B 2C
(8-11)	The DOCTOR confuses ERNEST. GWENDOLINE takes ACE to get changed and the DOCTOR gives NIMROD a totem.			<u>SHOTS:</u> 18 - 30

RECORDING BREAK

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
53-4	<u>1/22 INT.DRAWING ROOM</u>	DOCTOR ERNEST	N1	<u>CAMERAS:</u> 5B 4B 2C
(12-14)	The DOCTOR confuses ERNEST, JOSIAH and plays along. JOSIAH arrives to welcome them. They argue theories.			<u>SHOTS:</u> 31 - 38
<hr/> <p>RECORDING BREAK</p> <hr/>				
58	<u>1/24 INT.EMPTY BEDROOM</u>	REDVERS	N1	LFX: Lightning/Light from snuffbox <u>CAMERAS:</u> 4E 2F 3C (FOG FILTERS)
(15)	REDVERS lies in his strait-jacket. The snuffbox opens and reveals a brilliant light.			<u>SHOTS:</u> 39 - 44
<hr/> <p>RECORDING BREAK</p> <hr/>				
62	<u>1/26 INT.EMPTY BEDROOM</u>	REDVERS	N1	LFX: Light from snuffbox <u>CAMERAS:</u> 4E 2F
(16)	REDVERS unable to move as light fills the room.			<u>SHOTS:</u> 45 - 46
<hr/> <p>RECORDING BREAK</p> <hr/>				
69-71	<u>1/29 INT.DRAWING ROOM</u>	NIMROD DOCTOR ACE JOSIAH ERNEST	N1	<u>CAMERAS:</u> 5B 4B 2C
(17-18)	JOSIAH argues with the DOCTOR and ACE over Redvers. NIMROD assures them he will be comfortable. GWENDOLINE			<u>SHOTS:</u> 47 - 51
<hr/> <p>RECORDING BREAK</p> <hr/>				
74-6	<u>1/31 INT.</u> <u>ROOM</u>	DINING JOSIAH GWENDOLINE DOCTOR ACE ERNEST MRS PRITCHARD maids	N1	Tel.rings <u>CAMERAS:</u> 4D 2G 3D
(19-20)	ACE tries to work out where they are, ERNEST discusses theories and JOSIAH goes to the phone.			<u>SHOTS:</u> 52 - 61
<hr/> <p>RECORDING BREAK:</p>				

PAGES	SCENE DESCRIPTION	CAST	D/N NOTES
81	<u>1/35 INT.DRAWING ROOM</u>	GWENDOLINE	N1 Piano playing (GWENDOLINE)
(21)	GWENDOLINE is playing the piano and singing a Victorian parlour song.		<u>CAMERAS:</u> 2C <u>SHOTS:</u> 62
<hr/>			
	RECORDING BREAK		
79	<u>1/33 INT.HALLWAY</u>	ACE DOCTOR maids	N1 <u>CAMERAS:</u> 4A 1B
(22)	ACE realizes she's in the haunted house, and runs off, furious.		<u>SHOTS:</u> 63 - 65
<hr/>			
	RECORDING BREAK		
87	<u>1/39 INT.HALLWAY</u>	ACE MRS PRITCHARD maid	N1 <u>CAMERAS:</u> 2A 3A 5D (5D LIGHTWEIGHT IN LIFT)
(23)	ACE sees the lift in the hall panelling. She gets in and the lift goes down.		<u>SHOTS:</u> 66 - 69
<hr/>			
	RECORDING BREAK		
90	<u>1/41 INT. LIFT</u>	ACE	N1 <u>CAMERAS:</u> 5D 3E
()	The lift travels down and stops. ACE warily opens the door.		(5D LIGHTWEIGHT IN LIFT) <u>SHOTS:</u> 70 - 71
<hr/>			
	RECORDING BREAK		
91	<u>1/42 INT.HALLWAY</u>	MRS PRITCHARD	N1 SFX: Lift doors closing
(25)	MRS PRITCHARD conceals the lift door.		<u>CAMERAS:</u> 3A <u>SHOTS:</u> 72
<hr/>			
	RECORDING BREAK		

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
63-5	<u>1/27 INT.CORRIDOR B</u>	MRS PRITCHARD ACE	N1	FX: Smoke/Light Flash
(26-8)	MRS PRITCHARD, ACE and GWENDOLINE try to break into Redvers' room. NIMROD breaks open the door - there is a flash of light.	GWENDOLINE DOCTOR JOSIAH NIMROD (REDVERS) (OOV)		<u>CAMERAS:</u> 2D-E, 5X-C, 3C <u>SHOTS:</u> 73 - 80
<hr/> <p>RECORDING BREAK</p> <hr/>				
66-67	<u>1/28 INT.EMPTY BEDROOM</u>	DOCTOR NIMROD REDVERS	N1	<u>CAMERAS:</u> 4C 2F 3C
(29-30)	NIMROD and the DOCTOR see REDVERS on the floor with white hair. NIMROD asks REDVERS what he saw.	MRS PRITCHARD ACE (GWENDOLINE) (JOSIAH)		<u>SHOTS:</u> 81 - 85
<hr/> <p>RECORDING BREAK</p> <hr/>				
21-2	<u>2/11 INT.HALLWAY</u>	JOSIAH MRS PRITCHARD	N1	Rifles
(2)	JOSIAH, MRS PRITCHARD and the maids wait by the lift. The DOCTOR isn't taken in by them and knows Ace is in trouble.	DOCTOR GWENDOLINE Maids		<u>CAMERAS:</u> 4A 2A 3A <u>SHOTS:</u> 86 - 89
<hr/> <p>RECORDING BREAK</p> <hr/>				
25	<u>2/13 INT.HALLWAY</u>	JOSIAH DOCTOR	N1	LFX: Lights in window
(33)	The window flickers and alarms sound. The DOCTOR forces JOSIAH into the lift.	MRS PRITCHARD GWENDOLINE Maids		<u>CAMERAS:</u> 4A 2A 1A 3A <u>SHOTS:</u> 90 - 94
<hr/> <p>RECORDING BREAK</p> <hr/>				

PAGES	SCENE DESCRIPTION	CAST	D?N	NOTES
31	<u>2/16 INT.HALLWAY</u>	GWENDOLINE MRS PRITCHARD Maids	N1	
(34-5)	MRS PRITCHARD and the maids wait in the hall. She is unsympathetic to GWENDOLINE.			<u>CAMERAS:</u> 4A 2A 3A <u>SHOTS:</u> 95 - 100
<hr/>				
	RECORDING BREAK			
37	<u>2/18 INT.EMPTY BEDROOM</u>	REDVERS GWENDOLINE	N1	LFX: Moonlight
(36)	REDVERS is lying in his strait-jacket. GWENDOLINE tries to talk to him.			<u>CAMERAS:</u> 5E 3C <u>SHOTS:</u> 101 - 104
	RECORDING BREAK	<u>END OF RECORDING DAY ONE</u>		

DAY TWO: WEDNESDAY 2ND AUGUST

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
44	<u>2/21 INT HALLWAY</u>	MRS PRITCHARD N1 Maids 1-4		Rifles <u>CAMERAS:</u> 4A 2B
(37)	MRS PRITCHARD and the maids wait at the lift, armed with rifles.			<u>SHOTS:</u> 105 - 106
<hr/> <p>RECORDING BREAK</p> <hr/>				
45	<u>2/22 INT.LIFT</u>	DOCTOR N1 ACE JOSIAH NIMROD		<u>CAMERAS:</u> 5D (IN LIFT)
(38)	The group come up from the basement, Josiah has slumped and is evolving into his next stage.			<u>SHOTS:</u> 107 - 108
<hr/> <p>RECORDING BREAK</p> <hr/>				
46-7	<u>2/23 INT.HALLWAY</u>	DOCTOR N1 ACE JOSIAH NIMROD MRS PRITCHARD GWENDOLINE Maids 1-4		Rifles <u>CAMERAS:</u> 4A 2A 3A 5F
(39-40)	MRS PRITCHARD and the maids take JOSIAH away The DOCTOR and ACE look after NIMROD.			<u>SHOTS:</u> 109 - 115
<hr/> <p>RECORDING BREAK</p> <hr/>				
63	<u>2/33 INT.HALLWAY</u>	CONTROL D2		<u>CAMERAS:</u> 5F
(41)	CONTROL is struggling up the lift shaft. A gloved hand appears.			<u>shots:</u> 116
<hr/> <p>RECORDING BREAK</p> <hr/>				
67	<u>2/35 INT.HALLWAY</u>	CONTROL D2		<u>CAMERAS:</u> 5F
(41A)	CONTROL'S gloved hand on the drawing room door.			<u>shots:</u> 116A
<hr/> <p>RECORDING BREAK</p> <hr/>				

70-1 2/37 INT.HALLWAY DOCTOR D2 CAMERAS: 4A 2A 3A
(42-3) CONTROL gets into the MACKENZIE
lift. the Doctor knows ACE
she is going to get Light. CONTROL

RECORDING BREAK

50-1 2/25 INT.DRAWING ROOM DOCTOR D2 (Dawn) CAMERAS: 4B 2H
(44-45) GWENDOLINE runs away from ACE
the light, and the DOCTOR GWENDOLINE
finds ACE has fallen NIMROD SHOTS: 121 - 122
asleep.

RECORDING BREAK

60-1 2/31 INT.DRAWING ROOM DOCTOR D2 CAMERAS: 5G 4B 2C
(46-7) The DOCTOR tries to wake MACKENZIE
NIMROD. MACKENZIE wants to know where JOSIAH is. NIMROD
shots: 123 - 127

RECORDING BREAK

64-6 2/34 INT.DRAWING ROOM DOCTOR D2 CAMERAS: 5G 4B 2C
(48-50) MACKENZIE is confused, ACE
ACE learns he's been NIMROD
preserved and NIMROD wakes and grabs ACE. NIMROD
SHOTS: 128 - 136

RECORDING BREAK

68-9 2/36 INT.DRAWING ROOM DOCTOR D2 CAMERAS: 5G 4F 2J
(51-2) NIMROD holds the totem ACE
and tells them Light is NIMROD
returning. SHOTS: 137 - 146

Props: Totem

RECORDING BREAK

72 2/38 INT.DRAWING ROOM DOCTOR D2 CAMERAS: 4B 2C
(52) The DOCTOR explains to ACE that Control has
gone to get Light. ACE
SHOTS: 147 - 153

RECORDING BREAK

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
81	<u>2/44 INT.DRAWING ROOM</u>	DOCTOR	d2	<u>CAMERAS:</u> 2C
(53)	The DOCTOR looks at the live cockroach and speaks to Josiah on the phone.			<u>SHOTS:</u> 154
<hr/>				
	RECORDING BREAK			
73-4	<u>2/39 INT.EMPTY BEDROOM</u>	NIMROD REDVERS	D2	<u>CAMERAS:</u> 2F 5H 3C
(54-5)	NIMROD finds that the Doctor has already freed REDVERS from his jacket. The doorhandle rattles.			<u>SHOTS:</u> 155 - 161 Props: Knife (Nimrod)
<hr/>				
75	<u>2/40 INT. CORRIDOR B</u>	MACKENZIE	D2	<u>CAMERAS:</u> 4C
(56)	MACKENZIE tries the door but finds it locked. He moves on down corridor.			<u>SHOTS:</u> 162
<hr/>				
	RECORDING BREAK			
80	<u>2/43 INT.CORRIDOR B</u>	MACKENZIE ACE	D2	<u>CAMERAS:</u> 4G 5J
(57)	ACE finds MACKENZIE trying doors. One opens onto a staircase going up.			<u>SHOTS:</u> 163 - 164
<hr/>				
	RECORDING BREAK			
85-6	<u>2/46 INT. HALLWAY</u>	NIMROD DOCTOR Maids 1-4	D2 1800	<u>CAMERAS:</u> 1C 3A
(58-9)	The DOCTOR tells NIMROD to expect Light, and moves the clock hands to 6 p.m.			<u>SHOTS:</u> 165 - 169 <u>TRUCK OUT DOOR SECTION</u> Props: Rifles
<hr/>				
	RECORDING BREAK			

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES
89-93	<u>2/48 INT.HALLWAY</u>	(LIGHT) DOCTOR NIMROD JOSIAH MRS PRITCHARD ACE CONTROL GWENDOLINE MACKENZIE	N2	<u>CAMERAS:</u> 1D 2B-A 3A <u>TRUCK OUT DOOR SECTION</u> <u>SHOTS:</u> 170 - 187 Props: Rifles
(60-4)	JOSIAH and co arrive to see the lift coming up with CONTROL and LIGHT.	(Maids) 1-4		(END OF EP.2)

RECORDING BREAK

1-6	<u>3/1 INT.HALLWAY</u>	LIGHT DOCTOR JOSIAH CONTROL ACE NIMROD MRS PRITCHARD MACKENZIE GWENDOLINE	N2	<u>CAMERAS:</u> 1D-E 2A-X 3A <u>SHOTS:</u> 188 - 213 Props: Rifles
(65-70)	LIGHT appears. He overpowers the maids and stops MACKENZIE from leaving.	(Maids) 1-4		

RECORDING BREAK

14-5	<u>3/6 INT.DRAWING ROOM</u>	DOCTOR LIGHT ACE CONTROL MACKENZIE	N2	<u>CAMERAS:</u> 5B 4B 2C <u>SHOTS:</u> 214 - 226
(71-3)	LIGHT explains he's already visited Earth but the species keep changing.			

RECORDING BREAK

64-7	<u>3/37 INT. DINING ROOM</u>	JOSIAH MRS PRITCHARD DOCTOR ACE REDVERS CONTROL Maids 3 & 4	N2	<u>CAMERAS:</u> 4D 2G 3D <u>SHOTS:</u> 227 - 237
(74-77)	The DOCTOR shows MRS PRITCHARD the locket, and she runs from the room. They sit down to dinner.			

RECORDING BREAK

71-5	<u>3/40 INT. DINING ROOM</u>	JOSIAH DOCTOR ACE CONTROL REDVERS LIGHT Maids 3 & 4	N2	<u>CAMERAS:</u> 4D 2G 3D <u>SHOTS:</u> 238 - 248
(78-82)	The DOCTOR confronts JOSIAH with his plan, CONTROL burns the invitation and LIGHT appears.			

RECORDING BREAK

PAGES	SCENE DESCRIPTION	CAST	D/N	NOTES	
76-8	<u>3/41 INT.HALLWAY</u>	DOCTOR LIGHT	N2	<u>CAMERAS:</u>	2A 3B
(83-5)	The DOCTOR watches LIGHT deteriorate. NIMROD says the storm programme has been started and they run for the lift.	ACE NIMROD		<u>SHOTS:</u>	249 - 264
<hr/>					
	RECORDING BREAK				
30-1	<u>3/15 INT.HALLWAY</u>	LIGHT Maid	N2	<u>CAMERAS:</u>	2A 3B 1B
(83-7)	LIGHT is watching a screen with moving symbols. He asks a maid to help him.			<u>SHOTS:</u>	265 - 269
<hr/>					
	RECORDING BREAK				
36	<u>3/17 INT.HALLWAY</u>	LIGHT MACKENZIE	N2	<u>CAMERAS:</u>	2A 3B
(88-)	MACKENZIE finds MRS PRITCHARD, but as she turns on him, he flees.	MRS PRITCHARD Maids		<u>SHOTS:</u>	270 - 272
<hr/>					
	RECORDING BREAK	<u>END OF RECORDING DAY TWO</u>			

RECORDING DAY THREE - THURSDAY 3RD AUGUST

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES	
25-30	<u>1/13 INT. UPSTAIRS CORRIDOR</u>	DOCTOR ACE REDVERS Maids	N1	<u>CAMERAS:</u>	4H 2K 1F
(89-94)	The DOCTOR and ACE find the snuffbox and meet REDVERS.			<u>SHOTS:</u>	273 - 289

RECORDING BREAK

61	<u>1/25A INT. GWENDOLINE'S BEDROOM</u>	GWENDOLINE ACE REDVERS (OOV)	N1	(Clothes not seen)	
(95)	ACE and GWENDOLINE are getting changed. ACE hears Redvers' cry.			<u>CAMERAS:</u>	5K
				<u>SHOTS:</u>	290

RECORDING BREAK

58-9	<u>2/30 INT. GWEN'S BEDROOM</u>	MRS GROSE ACE	D2	<u>CAMERAS:</u>	3F 5L 4J
(96-7)	MRS GROSE wakes ACE with some food and tells her its nearly 5 pm.			<u>SHOTS:</u>	291 - 297

RECORDING BREAK

62	<u>2/32 INT. GWEN'S BEDROOM</u>	MRS GROSE ACE	D2	<u>CAMERAS:</u>	3F 5L 4J
(98)	ACE wants her own clothes, but Mrs Grose persuades her to put on a dress.			<u>SHOTS:</u>	298 - 302

RECORDING BREAK

38-40	<u>3/19 INT. GWEN'S BEDROOM</u>	CONTROL REDVERS DOCTOR	N2	VFX: Control thru window	
(99-101)	The DOCTOR finds REDVERS with CONTROL, who is trying on hats. CONTROL smashes out through the window.			<u>CAMERAS:</u>	3F 5M 4J
				<u>SHOTS:</u>	303 - 316

RECORDING BREAK

23-4	<u>3/11 INT. CORRIDOR A.</u>	MRS PRITCHARD CONTROL Maids 2,3 & 4	N2	<u>CAMERAS:</u>	2L 4H
(102-3)	CONTROL hides from MRS PRITCHARD and the maids and eats a live insect.			<u>SHOTS:</u>	317 - 320

RECORDING BREAK

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES
69-70 (104-5)	<u>3/39 INT.GWEN'S BEDROOM (FIRST HALF)</u> MRS PRITCHARD finds GWEN, but LIGHT turns them into stone. He and NIMROD set off for the ship.	MRS PRITCHARD GWENDOLINE LIGHT NIMROD	N2	<u>CAMERAS:</u> 3F 5L 4J <u>SHOTS:</u> 321 - 331 (SECOND HALF OF SCENE WITH MRS P AND GWEN AFTER COSTUME CHANGE AT END OF DAY)
RECORDING BREAK				
58 (106)	<u>3/33 INT.GWEN'S BEDROOM</u> ACE tells CONTROL to stop wingeing and play Josiah at his own game.	CONTROL ACE	N2	<u>CAMERAS:</u> 3F 5L <u>SHOTS:</u> 332 - 335
RECORDING BREAK				
61-2 (107-8)	<u>3/35 INT.GWEN'S BEDROOM</u> As GWENDOLINE lunges for ACE, GWENDOLINE REDVERS lassoos her and the REDVERS DOCTOR shows her a photograph from her locket.	ACE CONTROL REDVERS DOCTOR	N2	<u>CAMERAS:</u> 3F 5L-M 4J <u>SHOTS:</u> 336 - 345
RECORDING BREAK				
32-5 (109-112)	<u>3/16 INT.CORRIDOR A.</u> The DOCTOR wanders off and ACE relives her nightmare. GWENDOLINE lunges at her.	DOCTOR ACE GWENDOLINE	N2	<u>CAMERAS:</u> 2K 5N <u>SHOTS:</u> 346 - 347
RECORDING BREAK				
37 (113)	<u>3/18 INT.CORRIDOR A.</u> ACE and GWENDOLINE struggle, ACE manages to get away.	ACE GWENDOLINE	N2	<u>CAMERAS:</u> 5N <u>SHOTS:</u> 348
RECORDING BREAK				

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES	
41	<u>3/20 INT.CORRIDOR B.</u> (114) GWENDOLINE chases ACE into an empty bedroom and is joined by the maid.	ACE GWENDOLINE Maid 3	N2	<u>CAMERAS :</u> <u>SHOTS:</u>	5P 1G 349 - 350
42	<u>3/21 INT.EMPTY BEDROOM</u> (115) ACE pushes on the inside of the door - trying to keep Gwendoline out.	ACE	N2	<u>CAMERAS:</u> <u>SHOTS:</u>	1G 3G 351 - 353
45-6	<u>3/24 INT.EMPTY BEDROOM/ CORRIDOR B.</u> (116) REDVERS is talking GWENDOLINE gets into the room and gags ACE. Outside in the corridor, REDVERS and the DOCTOR discuss the invitation.	DOCTOR REDVERS GWENDOLINE ACE Maid 3	N2	<u>CAMERAS:</u> <u>SHOTS:</u>	1G 3G 354 - 355
47	<u>3/25 INT.EMPTY BEDROOM</u> (117) As ACE and GWENDOLINE struggle, CONTROL gets back in through window.	ACE GWENDOLINE CONTROL Maid 3	N2	<u>CAMERAS:</u> <u>SHOTS:</u>	1G 3G 356 - 359
53	<u>3/30 INT.CORRIDOR B.</u> (118) GWENDOLINE crashes through the bedroom door and the maid hands her the pad.	GWENDOLINE Maid 3	N2	<u>CAMERAS:</u> <u>SHOTS:</u>	5P 1G 360 - 361

RECORDING BREAK

RECORDING BREAK

PAGES	SCENE/DESCRIPTION	CAST	D/N	NOTES	
84-5 (119- 120)	<u>3/43 INT.HALLWAY</u> The DOCTOR and ACE watch as LIGHT explodes. They head for the TARDIS.	DOCTOR ACE LIGHT	N2	<u>CAMERAS:</u> <u>SHOTS:</u>	2L 1H 362 - 373
(END OF EP. 3)					
RECORDING BREAK					
69-70 (104-5)	(PICK-UP SHOT) <u>3/39 INT.GWEN'S BEDROOM</u> (SECOND HALF) LIGHT turns them to stone, then he and NIMROD set off for the ship.	MRS PRITCHARD GWENDOLINE LIGHT NIMROD	N2	*SECOND HALF OF SCENE WITH MRS P & GWEN COSTUME CHANGE. <u>CAMERAS:</u> <u>SHOTS:</u>	3F (LOCKED OFF) 327
RECORDING BREAK END OF RECORDING DAY THREE!					

John Nathan-Turner - U303UH.

DAILY DUTY SHEET

TELEVISION STUDIOS AND NETWORK

File

WEDNESDAY 2ND AUGUST 1989 (WEEK 31)

From:

STUDIO FACILITIES (TEL. S. AND N.) ROOM 4047 TC, EXT. 2925

Sent to print:

01.08.89/10.15hrs

DAY STAFF

SCENIC OPERATIONS		E.B.X.	E.B.X.
DUTY MANAGER:	Dennis Sherwood	1650	DUTY ENGINEER: Dave Millen.
SCENIC OPS MANAGER:		2644	DUTY OPS. MANAGER: Lance Wood.
SCENIC FACILITES:	Lionel Earles	8811-620 2515 Day 8811-618 Night 8811-619	DUTY STUDIO ENG MANAGER: Tim Adams
PRODUCTION SERVICING UNIT			ENG. CO-ORD: Ian Dalton.
DUTY MANAGER:	Derek Wincott.	7295	R.O.M.TEL.REC.: Brian Woodfield.
PRODUCTION OPERATIVE SUPERVISOR:		8811-628 5399 8811-626/7	ASST. REC. OPS. MAN. TK.: ASST. REC. OPS. MAN. VT.: ELECTRICAL OPS. MANAGER:
STAND-BY PROP BUYER:		1223	B.E.S. DUTY MAN:
CONSTRUCTION SERVICING UNIT	J Hardy/R Smith/M Collison	8811-657	MAKE-UP SHIFT SUP: Judy Thonger. WARDROBE: Mary Chilvers
DESIGN DEPT			DUTY SENIOR DRESSER: WALES FARM RD COSTUME STORE: COSTUME DESIGN UNIT:
OPERATIONS OFFICE:	Day	2436/1402	PREMISES OPERATIONS:
	Night/Week-ends.	(576) 1573	GENERAL OFFICE: 4600
LIME GROVE STUDIOS			ELSTREE CENTRE
PREMISES OPERATIONS:		7777/8	PREMISES OPERATIONS: 8600
DUTY OPS. MANAGER		1820 8811-600	S.TEL.E.: Dave Robbins 8643

OVERNIGHT OPERATIONS

C.3 PART NIGHT STRIKE: DOCTOR WHO - 7D
PART OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: DOCTOR WHO

T.C.5 PART NIGHT STRIKE: HAPPY FAMILIES
PART OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: HAPPY FAMILIES

T.C.8 OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: 'ALLO 'ALLO

NIGHT STAFF:

SCENIC OPS. MANAGER: Jim Seddon	Ext:1650
SCENIC OPS. SUPERVISOR:	Ext:1585/881-662
CONSTRUCTION ASST.: Eric Syke/Roy Harding	Ext:1216/8811-665
ELECTRICAL OPS. MANAGER:	Ext:7468/3296/8811-690
PREM. OPS. DUTY MANAGER, WEST LONDON PREMISES:	Ext:4651/8811-540
PREM. OPS. SHIFT ASST. MANAGER, T.C.:	Ext:7912/8811-555

DATE: Wednesday 2nd August 1989

WEEK NO: 31

T.C.3

PRODUCER: John Nathan-Turner
DIRECTOR: Alan Wareing
DESIGNER: Nick Somerville
P.M.: Gary Downie
VISION MIXER: Susan Brincat
A.F.M.: Stephen Garwood
FLOOR ASST.: Eirwen Davies
COSTUME: Ken Trew
MAKE-UP: Joan Stribling

TECH. CO-ORD.: Richard Wilson
LTG. DIRECTOR: Henry Barber
SOUND SUP.: Scott Talbot
CAMERA SUP.: Spencer Payne
CREW: 11
SENIOR ST.ENG.: Chas Seamons
PROD.OPS.SUP.: Martin Carley
LIGHTING C/HAND: Howard Cohen
STUDIO SUP.:
PROP.BUYER: Nick Barnett

DOCTOR WHO - 7D
1/DDL L274L

0900/1030 Set and light
1030/1300 Camera rehearsal
(1215/1315 STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430 Camera lineup)
1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430 Sound and vision lineup
1430/1800 Camera rehearsal/Record on RB3 and RB4
(1800/1845 STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930 Camera lineup)
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and vision lineup
1930/2200 Camera rehearsal/Record on RB3 and RB4

15 minutes Camera clearance and Property movement

PART NIGHT STRIKE

PART OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: DOCTOR WHO - 7D

John Nathan-Turner-U303UH

DAILY DUTY SHEET

TELEVISION STUDIOS AND NETWORK

THURSDAY 3 AUGUST 1989 (WEEK 31)

From:

STUDIO FACILITIES (TEL. S. AND N.) ROOM 4047 TC, EXT. 2925

Sent to print:

02.08.89/10.15hrs

DAY STAFF

SCENIC OPERATIONS

DUTY MANAGER: Keith Grainger

SCENIC OPS MANAGER:

SCENIC FACILITIES: David Lewis

E.B.X.

1650

2644

8811-620

2515

Day 8811-618

Night 8811-619

PRODUCTION SERVICING UNIT

DUTY MANAGER: Michael Barnard

7295

8811-628

PRODUCTION OPERATIVE SUPERVISOR:

5399

8811-626/7

STAND-BY PROP BUYER:

1223

CONSTRUCTION SERVICING UNIT

J Hardy/R Smith/M Collison

8811-657

DESIGN DEPT

OPERATIONS OFFICE:

Day

2436/1402

Night/Week-ends. (576) 1573

E.B.X.

E.B.X.

3970

1820

8811-600

1195/6

8811-651

3762

8811-652

8745

3331

4050/1

7468/3296

8811-690

2080

8811-982

7890/8545

1749:

2751

7885

1705/1708

DUTY ENGINEER: Reg Hawthorne

3970

DUTY OPS. MANAGER: Mike Jarrett

1820

DUTY STUDIO ENG MANAGER: John Cavell

8811-600

ENG. CO-ORD: Mike Izycky.

1195/6

R.O.M.TEL.REC.: John Claxton.

8811-651

ASST. REC. OPS. MAN. TK.:

3762

ASST. REC. OPS. MAN. VT.:

8811-652

ELECTRICAL OPS. MANAGER:

8745

B.E.S. DUTY MAN:

3331

MAKE-UP SHIFT SUP: Gillian Bull

4050/1

WARDROBE: Lorraine Sellers

7468/3296

DUTY SENIOR DRESSER:

8811-690

WALES FARM RD COSTUME STORE:

2080

COSTUME DESIGN UNIT:

8811-982

PREMISES OPERATIONS:

GENERAL OFFICE:

7890/8545

1749:

2751

7885

1705/1708

LIME GROVE STUDIOS

PREMISES OPERATIONS:

7777/8

DUTY OPS. MANAGER

1820

8811-600

ELSTREE CENTRE

PREMISES OPERATIONS:

8600

S.TEL.E.: Dave Robbins

8643

OVERNIGHT OPERATIONS

T.C.3 PART NIGHT STRIKE: DOCTOR WHO

T.C.5 PART NIGHT STRIKE: HAPPY FAMILIES

PART OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: HAPPY FAMILIES

T.C.6 PART NIGHT STRIKE: SCREENPLAY - A WANTED MAN

T.C.8 PART NIGHT STRIKE: 'ALLO 'ALLO

PART OVERNIGHT RE-LIGHT RIGGING AND RE-SETTING SCENERY: 'ALLO 'ALLO

NIGHT STAFF:

SCENIC OPS. MANAGER: Tom Watt

Ext:1650

SCENIC OPS. SUPERVISOR:

Ext:1585/881-662

CONSTRUCTION ASST.: Eric Syke/Roy Harding

Ext:1216/8811-665

ELECTRICAL OPS. MANAGER:

Ext:7468/3296/8811-690

PREM. OPS. DUTY MANAGER, WEST LONDON PREMISES:

Ext:4651/8811-540

PREM. OPS. SHIFT ASST. MANAGER, T.C.:

Ext:7912/8811-555

DATE: Thursday 3rd August 1989

WEEK NO: 31

T.C.3

PRODUCER:	John Nathan-Turner	TECH. CO-ORD.:	Richard Wilson
DIRECTOR:	Alan Wareing	LTG. DIRECTOR:	Henry Barber
DESIGNER:	Nick Somerville	SOUND SUP.:	Scott Talbot
P.M.:	Gary Downie	CAMERA SUP.:	Spencer Payne
VISION MIXER:	Susan Brincat	CREW:	11
A.F.M.:	Stephen Garwood	SENIOR ST.ENG.:	David Markie
FLOOR ASST.:	Eirwen Davies	PROD.OPS.SUP.:	Johnny Norris
COSTUME:	Ken Trew	LIGHTING C/HAND:	Howard Cohen
MAKE-UP:	Joan Stribling	STUDIO SUP.:	
		PROP.BUYER:	Nick Barnett

DOCTOR WHO - 7D
1/LDL L274L

0900/1030	Set and light
1030/1300	Camera rehearsal
(1215/1315	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1315/1430	Camera lineup)
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1430	Sound and vision lineup
<u>1430/1800</u>	<u>Camera rehearsal/Record on RB1 & RB2</u>
(1800/1845	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930	Camera lineup)
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930	Sound and vision lineup
<u>1930/2200</u>	<u>Camera rehearsal/Record on RB1 & RB2</u>

30 minutes Camera clearance, Technical de-rig and Property movement

PART NIGHT STRIKE

DIARY
if still
valid.

REVISED POST PRODUCTION SCHEDULE FOR DR. WHO 7P AND 7Q

3rd August 1989

TITLES EDIT

Two machine edit with aston
for titles tbc.AND
ELECTRONIC
EFFECTS W/SHOPWEEK 33
Monday 14th August Effects Work-
shop 0900-
Tuesday 15th August 2100 with
Wed. 16th August paintbox on
Thurs. 17th August each date &
WEEK 36 ADO on 14th
Thurs. 7th September & 15th August.WEEK 39
Sat. 23rd SeptemberWEEK 41
Sat. 7th October

VT EDITING;

7Q: Episode 1 Four machines.
WEEK 32
Monday 7th August Please request
(0900-1245) all sessions
Wed. 9th August 0900-1845 &
(0900-1245) Hugh Parsons to
WEEK 34 Edit. NB. Hugh
Monday 21st August not available on
7th & 9th August.7Q: Episode 2
WEEK 34
Wed. 23rd August
WEEK 35
Sat. 26th August
Sun. 27th August7Q: Episode 3
WEEK 35
Tues. 29th August
Thurs. 31st August
FRI. 1ST SEPTEMBER7P: Episode 1
WEEK 36
Mon. 4th September
Wed. 6th September
WEEK 37
Sat. 9th September

VT EDITING CONT.

7P:: EPISODE 2	Four machines.
Sun. 10th September	
Tues. 12th September	Please request
Thurs. 14th September	all sessions
Fri. 15th September	0900-1845 &
	Hugh Parsons
7P: EPISODE 3	to edit.
WEEK 38	
Mon. 18th September	
Wed. 20th September	
WEEK 39	
Tues. 26th September	
WEEK 41	
Tues. 10th October	
Thurs. 12th October (safety)	

PRODUCER'S VHS

7Q: Episode 1
WEEK 34
Mon. 21st August
(After 1845 for
review on 22nd) One VHS copy of
each programme for
Producer. Time
code in vision
starting at
10.00.00.

7Q: Episode 2
WEEK 35
Sun. 27th August
(after 1845 for
review on 28th)

7Q: Episode 3
WEEK 35
Thurs. 31st August
(After 1845 for review
on 1st September).

7P: Episode 1
WEEK 37
Sun. 10th September
(after 1845 for review
on 11th).

7P: Episode 2
WEEK 37
Fri. 15th September
(after 1845 for review
on 18th)

7P: Episode 3
WEEK 41
Tues. 10th October
(After 1845 for review
on 11th)

COMPOSERS VHS;

7Q: Episode 1
WEEK 34
Wed. 23rd August
(after 1845 for
review on 24th)

7Q: Episode 2
WEEK 35
Tuesday 29th August
(after 1500 for
review that evening
after edit)

7Q: Episode 3
WEEK 36
Wed. 6th September
(after 1845 for
review on 7th).

Two VHS cassettes
required, one for
composer & one for
Dick Mills. Both
with VITC and
time code in
vision starting
from 10.00.00.

(If you can't
make these dates
please let June
or Paul know.)

7P: Episode 1
WEEK 37
Tuesday 12th September
(after 1845 for viewing
on 21st.)

7P: Episode 2
WEEK 38
Wed. 20th September
(after 1845 for viewing
on 21st)

7P: Episode 3
WEEK 41
Thursday 12th October
(after 1500 for
viewing on same day).

COMPOSERS
REVIEWS;

7Q: Episode 1
WEEK 34
Thurs. 24th August

7Q: Episode 2
Tuesday 29th August
(after 1845 edit)

7Q: Episode 3
Thurs. 7th September
(sometime, when
convenient during
effects workshop).

7P: Episode 1 & 2
WEEK 38
Thurs. 21st September
(When convenient as
this is track laying
day for 7Q: Episode 2
sypher.)

7P: Episode 3
WEEK 41
Thurs. 12th October
(after edit??)

All reviews to
take place in
403 UH at
10.30 onwards
unless otherwise
arranged.
Attending:
Director,
composer, sound
supervisor, Dick
Mills. Should
you decide to
change the dates
&/or venue please
cancel booking
of machine with
Betty. Where
reviews fit in
with edits, syphers
and effects
workshop suggest
you book room in
Plays at TC with
machine.

SYPHER DUBS

*Unless there is a
cancellation available
between 11th & 20th
September.

7Q: Episode 1
Saturday 2nd September
Sunday 3rd September

7Q: Episode 2
* Monday 11th September
Thurs. 21st September
OR/
- Thursday 21st September
Friday 22nd September
(to be discussed)

7Q: Episode 3
Tues. 3rd October
Thurs. 5th October

7P: Episode 1
Thursday 19th October
Friday 20th October

SYPHER DUBS
CONT.

7P: Episode 2

Thursday 16th November

7P: Episode 3

Friday 17th November

Saturday 25th November (?)

SUGGESTED
VIEWINGS OF
VHSs BETWEEN
ALAN & JOHN
OF 1ST EDITS

7Q: Episode 1

WEEK 34

Tues. 22nd August

7Q: Episode 2

WEEK 35

Mon. 28th August

7Q: Episode 3

WEEK 36

Mon. 4th September

(During lunchtime
or after edit)

7P: Episode 1

WEEK 37

Mon. 11th September

7P: Episode 2

WEEK 38

Tues. 19th September

7P: Episode 3

WEEK 41

To be discussed

SCENIC OPERATIONS (STUDIOS) MAN HOURS

TC3 'DR WHO'

HALL AND COMPOSITE SET

SUNDAY 30th JULY 89

Scenic Operations Manager: D. Sherwood

0930-1645 Hours	Rigging RMD Scaffolding	<u>10 men</u>	<u>0930-1645</u>
1100-1330 Hours	Rigging Lift Contractor	<u>6 men</u>	<u>1100-1645</u>
1100-2130 Hours	Limited setting owing to BBC Construction staff rigging RMD Scaffolding and contractor rigging lift.		
	Setting crew	<u>4 men</u>	<u>1100-2130</u>
	<i>please explain.</i>		<u>Total 25 man hours</u>

MONDAY 31st JULY 89

Scenic Operations Manager: B. Mason

0800-2200 Hours	Day Set		
	Man hours setting Hall and Lift Composite set only	<u>10 men</u>	
			<u>Total 90 man hours</u>

MONDAY 31st JULY 89

Scenic Operations Manager: K. Grainger

0215-0230 Hours	Night Set		
0330-0500 Hours	Man hours setting Hall and Lift Composite set only	<u>6 men</u>	
			<u>Total 10½ man hours</u>

TUESDAY 1st AUGUST 89

Scenic Operations Manager: A. Vass

A.M. prior to rehearsal

0800-1415 Hours

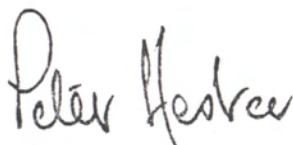
Man hours dressing Hall
Composite set.

5 men

Total 23.75 man hours

TOTAL SCENIC OPERATIONS (STUDIOS) MAN HOURS
SPENT SETTING AND DRESSING 'HALL AND LIFT
COMPOSITE' SET -

149.25 MAN HOURS



Peter Hester
Manager Scenic Servicing

3rd AUGUST 1989

PH/fmbg

7. 8. 89

Dear Mark,

here's the song as promised. Hope you can use it - if only a bit. Did you see 'Metamorphosis' a few weeks ago? There was a sequence, when Tim Roth emerged from his room as the cockroach for the first time, which was accompanied by just two very pronounced chords repeated again and again which became quite awesome in effect - that might be an idea for something to accompany Light's first appearance at the start of Part 3.

Also, do you know Benjamin Britten's opera 'The Turn of the Screw'? There are some interesting effects for a small chamber ensemble in it. It's very ghostly and was one source of inspiration for Ghost Light. The Prologue has a section for just ~~two~~^{solo} piano with cascades of scattered notes which sound very unearthly like echoes from another time. Dudley Simpson even uses something similar in Evil of the Daleks - Part 2, when he is establishing the Victorian Era.

These are just thoughts anyway - I'm sure you've loads of ideas of your own. Good luck with the

music. I really hope you enjoy the story.

Best wishes

Marc Platt

P.S. Many thanks for the lift to Ealing last
Thursday. Much appreciated!

6579

C33

FROM: MARY R DEL CASTILLO - MANAGER TELEVISION DESIGN

Room No. 334 Tel
& Building: Scenery Block Ext: 7273 Date: 8th August 1989

SUBJECT: DR WHO. TC3 - STAIRCASE AND LIFT.

TO: CLIFF TAYLOR
Director Resources Television
Room 6087
T.V.C.

With reference to your enquiry about the costs of the above set both in time and money, I am now able to furnish you with the following information:-

DR WHO.

The lift and staircase were an essential part of the story line. The production were well aware of the problems and costs involved.

Did we
hire it?

Because of the safety aspect of the lift, which had to take artists and a camera, it was necessary to employ an outside contractor to install it. The total cost of this installation we believe is £4 700 although there may be an additional charge occasioned by a knock on effect from Sunday requiring the firm to return on Monday morning.

4700

The staircase is a stock item and was readapted to suit the action. It cost 280 hrs of construction effort. 280×11.50

3220

I attach a breakdown of the scenic operative's hours involved in setting up this studio. The actual cost of the RMD involved is £4 500, 450 hrs, that being an "in house" charge to the 450×5 production. The construction operatives took five hours to $5 \times$ strike out the RMD. As far as I am aware the lift was removed during the agreed hours between 08.00 hrs and 17.00 hrs on Friday 4th August 1989.

4500

How many
man hours?

I cannot answer the query about the amount of screen time since only the director or producer could do that. The designer believes it was justified and I have every confidence in his judgement.

I hope this answers your query. If I can be of any further assistance please let me know.

Mary R del Castillo

MARY R DEL CASTILLO

c.c. Mike Lumley
Peter Donnelly
Alan Jones.

From:

Lynn Burtenshaw, Picture Publicity.

Room No. &
Building:

3023, T.C

Tel.

Ext. 5433/8596/5421

date:

9/08/89.

Subject:

Photographs:

To:

Clare Kinmont, DC who - GHOST Light.

Please find enclosed photographs from the above production taken for BBC Picture Publicity.

Please supply caption details typed in duplicate of the frames marked in white. Also indicate which episodes/programmes the photographs relate to, along with the name of the episodes and return to me very urgently.

If possible please enclose a transmission date and any promotional information you may have to help when captioning for the press etc.

NB/ The frames marked are purely for obtaining caption details from your office. Nearer the time of transmission the Picture Editor will make the press & publicity selections. Also please do not pass this material on to other departments.

Many thanks for your kind assistance.

Lynn

Lynn Burtenshaw.

encs.

From: June Collins, Production Associate, Dr. Who

Room No. &
Building:

305 UH

Tel.
Ext. 3882

date: 10.8.89

Subject: POST PRODUCTION 7P & 7Q

To: Alan and Val

JNT

file

I thought it would be helpful if I told you the estimated time I was working on as to when you may have finished each episode and some changes to accommodate different review times with JNT.

7Q: Episode 1

Estimated finish on Monday 21st August. I have mpw moved the edit on Wednesday 23rd to a late 1400-2330 so that John and Alan can look at Episode 1 in the a.m. and it can then be re-edited that day. Please can you run off one cassette of this episode when you review it as I won't be able to book cassettes after 2330. This can then be used at the composers' review the next day (24th) and I'll get their VHSs run off on that day.

7Q: Episode 2

Estimated finish Sunday 27th August. I have now moved the edit on Tuesday 29th to a late 1400 - 2330 so that John and Alan can look at Episode 2 on a.m. of 29th and re-edit it that day. This means composers' review will have to be on 30th August not after the edit on 29th. Again could you please run off one VHS cassette in edit for the review and I'll get them booked for 30th.

7Q: Episode 3

Estimated finish Thursday 31st August and re-edit on 6th September.

7P: Episode 1

Estimated finish Saturday 9th September and re-edit on Tuesday 12th.

7P: Episode 2

Estimated finish Thursday 14th September and re-edit on Wednesday 20th.

7P: Episode 3

Estimated finish Tuesday 26th September and re-edit on 10th or 12th October after John's return from leave.

June

Strand/Series Title	DOCTOR WHO			
Programme Title	GHOST LIGHT			
Episode/Sub. Title	Episode One			
Costing Number	50/LDL L 272Y	Prod. Costing Wk(s)		Channel One
Programme Identificat'n Number		Studio	TC3	
Production date(s)	18/19 July & 1/2/3 August	Week(s)	29 31	Date
Filming/O.B. date(s)	N/A	Week(s)		ACCEPTED Date
Producer	John Nathan-Turner	Room No. / Building	Tel. Extn.	Department
Director	Alan Wareing	U304, Union	7366	DSS Design
Designer	Nick Somerville	U301, Union 341, Sc Blk	2298 1372	
			File Copy	1
			Date Sent	16th August '89

GRAPHICS / GRAPHICS CONTRACT

Distribution		Denotes Recipient	No of Cop
To:-		Room No. and Building	
Asst. to Graphic Design Man.		214 Sc. Blk. TC.	7
Floor Manager		4023 TC.	1
P.S.U.		100A Sc. Blk. TC.	1
QUOTE		£	
Date			
ACCEPTED		
Date		

Three copies of each set of these forms will be used as the Contract.

Date Required

Date Received

Please can we have the following DOCTOR WHO credits put on aston, using the usual format.

OPENING TITLE

1. GHOST LIGHT
by MARC PLATT
2. Part One

CLOSING CREDITS

1. The Doctor SYLVESTER McCOY ×	6. Control × SHARON DUCE
2. Ace SOPHIE ALDRED ×	7. Gwendoline KATHERINE SCHLESINGER ×
3. Josiah IAN HOGG ×	Reverend Ernest Matthews JOHN NETTLETON ×
4. Mrs Pritchard × SYLVIA SYMS	8. Nimrod CARL FORGIONE ×
5. Redvers Fenn-Cooper MICHAEL COCHRANE ×	Mrs Grose BRENDA KEMPNER ×

/.....

Strand/Series Title	DOCTOR WHO
Programme Title	GHOST LIGHT
Episode/Sub. Title	Episode One
Costing Number	50/LDL L 272Y
Programme Identificat'n Number	

GRAPHICS CONTRACT CONTINUATION

Page No.

2

(Craft credits/continued)

9. Theme Music Composed by
RON GRAINER

Incidental Music
MARK AYRES

Special Sound
DICK MILLS

10. Production Manager
GARY DOWNIE

Production Assistant
VALERIE WHISTON

Assistant Floor Manager
STEPHEN GARWOOD

11. Visual Effects Designer
MALCOLM JAMES

Video Effects
DAVE CHAPMAN

Properties Buyer
NICK BARNETT

12. Technical Co-ordinator
RICHARD WILSON

Camera Supervisor
SPENCER PAYNE

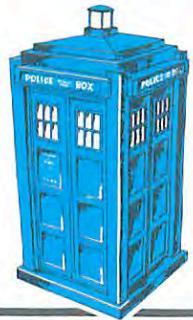
Graphic Designer
OLIVER ELMES

13. Vision Mixer
SUSAN BRINCAT

Videotape Editor
HUGH PARSON

14. Lighting Director
HENRY BARBER

Sound
SCOTT TALBOTT
KEITH BOWDEN



DOCTOR WHO



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

25th August, 1989

Please note the following update on sypher dubs
for 7Q: Ghostlight.

Episode 1

Saturday 2nd September
Sunday 3rd September

With sound supervisor; Andy Stacey

Episode 2

Monday 11th September
Thursday 21st September
OR: Friday 22nd September.
In either case track lay-day will be 11th.

Sound Supervisor tba

Episode 3

Tuesday 3rd October
Thursday 5th October

With Scott Talbott

June

June Collins



DOCTOR WHO

BBC
TELEVISION

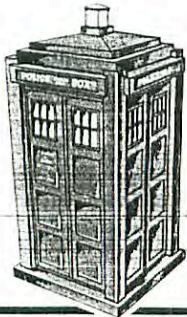
BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

1st September 1989

From: June Collins, Production Associate, Dr. who.
Subject: CONFIRMATION OF SYPHER DATES FOR 7Q EPISODE 2
To: Alan Wareing cc. Mark Ayres
Dick Mills
Brian Clark
Deena
Helen

Yet another boring memo to confirm the sypher dates for 7Q: Ghostlight episode 2 are definitely Monday 11th and Thursday 21st September with Brian Clark as sound supervisor

June Collins



DOCTOR WHO

BBC

TELEVISION

BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE

WOOD LANE

LONDON W12 7RJ

TELEPHONE: 01-743 8000

TELEX: 265781

5th September, 1989

From: June Collins, Production Associate, Dr. who

Subject: ADDITIONAL SYPHER DATE BOOKING FOR DR. WHO 7Q

To: Alan Wareing,
Valerie Whiston

cc. Mark Ayres
Dick Mills
Deena
Helen

Yet another boring boring memo to confirm that we have an additional sypher date booking for 7Q: on Friday 22nd September with Andy Stacey as sound supervisor.

June Collins

June Collins

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

Tel.

Ext.: 7366

date: 15th September 1989

Subject: "GHOST LIGHT"

To: Dick Mills

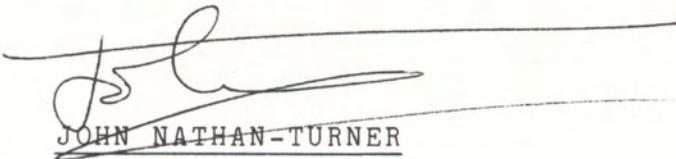
cc: Alan Wareing

Mark Ayres

Andy Stacey

Brian Clark

After discussions with Alan Wareing I am confident that at the end of Thursday, 21st September, Episode 2 of "Ghost Light" will be completed. I regret that I am unable to attend but I feel sure that on the basis of Episode 1, everything will be brilliant. Consequently, I write to re-confirm that Friday, 22nd September will be fully occupied with track laying of Episode 3 of "Ghost Light" for everything except the incidental music.


JOHN NATHAN-TURNER

22nd September 1989

Dear

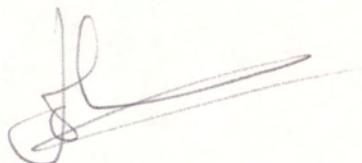
Thank you for all your hard work on "Ghost Light" and "Survival". They are now being edited and dubbed and look splendid.

"Ghost Light" transmits on 4th, 11th and 18th October and "Survival" transmits on 22nd, 29th November and 6th December.

I am sure these stories will delight many people.

Many thanks again for your contribution.

Yours sincerely,



JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

Distribution:

Hugh Parsons Stephen Garwood
Nick Barnett
Dave Chapman
Susan Brincat
Dick Nills.
Scott Talbott.
Malcolm James.
Ken Trece
Nick Somerville
Valerie Whiston.

22nd September 1989

Dear

Thank you for all your hard work on "Ghost Light". It is now being dubbed and looks splendid.

It transmits on 4th, 11th and 18th October.

I am sure it is a story which will delight many people.

Many thanks again for your contribution.

Yours sincerely,



JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

Distribution :

Park Sykes
Henry Barber
Richard Wilson
Geoff Clarke.



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

Mr M Ayres

22nd September 1989

Dear Mark,

Thank you for all your hard work on "Ghost Light". It is now being dubbed and looks splendid.

It transmits on 4th, 11th and 18th October.

I am sure it is a story which will delight many people.

Many thanks again for your contribution.

Yours sincerely,

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

From: Jonathan Powell, C.BBC-1
Room No. & 6067 **Tel.**
Building: **Ext.** 1981 **date:** 29/9/89
Subject:
To: H.D.G.Tel

Roger Laughton informs me that considerable interest is being shown by Columbia in co-producing "Dr Who".

We should follow this up as a matter of urgency.



(Jonathan Powell)

Strand/Series Title	DOCTOR WHO		RADIO TIMES BILLING		
Programme Title	GHOST LIGHT		Distribution		Denotes Recipient
Episode/ Sub. Title	Episode One		To:-	Room No. and Building	
Costing Number	Programme Identificat'n Number:	Channel One	Radio Times Billing Clerk	6047 T.C. <input checked="" type="checkbox"/>	
	50/LDL L 272Y		Prog. Sub-Editor, R.T.	31, 35 M.H.S. <input type="checkbox"/>	
			Press Office	2005 T.C. <input type="checkbox"/>	
			Publicity Office	2013 T.C. <input type="checkbox"/>	
Transmission Week Number	40				
Transmission date	4th October 1989		File Copy <input type="checkbox"/> 1		
Time	1935	Duration	24' 17"	Colour/Mono	Prod. Office Tel. Extn.
				Colour	7366

PREVIOUS TRANSMISSION DATES

N/A

DOCTOR WHO

Starring SYLVESTER McCOY

in

'GHOST LIGHT'

Part One of a three part adventure by MARC PLATT

Ace tells the Doctor about her worst nightmare, and he promptly takes her there.

Cast in order of appearance:

Mrs Pritchard	SYLVIA SYMS
Mrs Grose	BRENDA KEMPNER
Rev Ernest Matthews	JOHN NETTLETON
Ace	SOPHIE ALDRED
The Doctor	SYLVESTER McCOY
Gwendoline	KATHARINE SCHLESINGER
Josiah	IAN HOGG
Redvers	MICHAEL COCHRANE
Nimrod	CARL FORGIONE
Control	SHARON DUCE

Theme Music Composed by	RON GRAINER
Incidental Music	MARK AYRES
Costume Designer	KEN TREW
Script Editor	ANDREW CARTMEL
Designer	NICK SOMERVILLE
Producer	JOHN NATHAN-TURNER
Director	ALAN WAREING

NB KATHARINE

From: Brian Hiles, Sound Supervisor
 Room: 2265 or 3319, TC. Tel: 7089, 1840, or 1250, TC.
 Subject: PROPOSED TELEVISION STEREO TRANSMISSIONS.
 To: Distribution List 1.

Ghost light file
 (Page 1 of 5)
 Date: 4th October, 1989
LIST 32

If you are proposing to mount a stereo programme, do make sure that you consult Mike Moss, Planning Organiser, Post-Production, in room 6055, TC, extension 4232, and inform me for future reference. If you know of any programmes that have been made in stereo that aren't on this list, please tell me! The list changes from time to time as programmes come and go; if you don't normally receive my written or telephoned amendments, I can let you know of the latest changes.

Note that the dual-channel SIS coders for OB's are still out-of service, so that live sport and OB events in stereo are still (temporarily) very rare. Hopefully, this situation will soon be resolved; when the coders return to service, I'll publish a supplementary list.

Now that NC1 and NC2 are both returned to service, having completed their conversion to stereo, the outputs from both go straight to the NICAM 728 transmitters at Crystal Palace, and the Stereo Room (Prep. Rm. 5) will only be used at times when either NC1 or NC2 have to move into NC3, which is still a mono area.

Week 41/89

		<u>Net Time</u>	<u>Source</u>
07/10	(Possibly) G'stand inc. H.o.t. Year Show	1 1215-1700	TC5
	Russ Abbott 6/12	1 1930-2000	VT
	Dance International - The Soldier's Tale	2 2105-2200	VT
08/10	Young Guns (Film): About Last Night	2 2130-2320	VT
09/10	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Wogan	1 1900-1930	TVTh
10/10	What's That Noise? 2/6	1 1635-1700	VT
	Sing Country 8/8	2 2000-2030	VT
	Paradise Club 4/10	1 2130-2220	VT
11/10	Wogan	1 1900-1935	TVTh
	Dr. Who - Ghost Light 2/3	1 1935-2000	VT
12/10	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Blackadder 3/6	1 2130-2200	VT
13/10	Into Music	2 1103-1125	VT
	Wogan	1 1900-1930	TVTh
	Under African Skies 4/5	2 2130-2230	VT

Week 42/89

4/10	Russ Abbott 7/12	1 1930-2000	VT
	Dance International - A Night at the Joffrey	2 2010-2105	VT
15/10	Young Guns (Film): Crossroads	2 2230-0005	VT
16/10	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	(Possibly) Def 2 inc. Behind the Beat 3/12	2 1820-1850	BM VT
	Wogan	1 1900-1930	TVTh
17/10	What's That Noise? 3/6	1 1635-1700	VT
	The Famous Teddy Z 3/6	2 2100-2125	VT
	Paradise Club 5/10	1 2130-2220	VT
18/10	Wogan	1 1900-1935	TVTh
	Dr. Who - Ghost Light 3/3	1 1935-2000	VT
19/10	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 1/6	1 2000-2030	VT
	Blackadder 4/6	1 2130-2200	VT
20/10	Into Music	2 1103-1125	VT
	(Possibly) Lord Olivier Memorial Service	1 1145-1255	OB
	Wogan	1 1900-1935	TVTh
	Under African Skies 5/5	2 2130-2230	VT

TV Stereo Txmns. List 32: Page 2

Week 43/89

		<u>Net Time</u>	<u>Source</u>
21/10	Russ Abbott 8/12	1 1950-2020	VT
	Dance International - Dance Double Bill: New York (1 Item Stereo)	2 2020-2110	VT
22/10	Songs of Praise - Winchester	1 1840-1915	VT
	(Possibly) Slim Gaillard's Civilisation 1/4	2 2105-2155	VT
23/10	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Songs of Praise	2 1415-1450	VT
	(Possibly) Def 2 inc. Behind the Beat 4/12	2 1835-1905	BM VT
	Wogan	1 1900-1930	TVTh
24/10	What's That Noise? 4/6	1 1635-1700	VT
	A Question of Sport 1/25	1 2030-2100	VT
	The Famous Teddy Z 4/6	2 2100-2130	VT
	Paradise Club 6/10	1 2130-2200	VT
25/10	Wogan	1 1900-1935	TVTh
	Dr. Who - The Wolves of Fenric 1/4	1 1935-2000	VT
26/10	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 2/6	1 2000-2030	VT
	Blackadder 5/6	1 2130-2200	VT
27/10	Into Music	2 1103-1125	VT
	Wogan	1 1900-1935	TVTh

Week 44/89

28/10	Russ Abbott 9/12	1 1940-2010	VT
29/10	Smash Hits Awards (SB with Radio 1)	1 1500-1630	OB
	Songs of Praise - Church Urban Fund	1 1840-1915	VT
	(Possibly) Slim Gaillard's Civilisation 2/4	2 2055-2145	VT
30/10	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Songs of Praise	2 1415-1450	VT
	(Possibly) Def 2 inc. Behind the Beat 5/12	2 1835-1905	BM VT
	Wogan	1 1900-1930	TVTh
31/10	What's That Noise? 5/6	1 1635-1700	VT
	A Question of Sport 2/25	1 2030-2100	VT
	The Famous Teddy Z 5/6	2 2100-2130	VT
	(Possibly) Latin America 1/8	2 2130-2230	VT
	Paradise Club 7/10	1 2130-2220	VT
01/11	Wogan	1 1900-1935	TVTh
	Dr. Who - The Wolves of Fenric 2/4	1 1935-2000	VT
02/11	Music Time	2 1018-1040	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 3/6	1 2000-2030	VT
	Blackadder 6/6	1 2130-2200	VT
03/11	Into Music	2 1103-1125	VT
	Wogan	1 1900-1935	TVTh

TV Stereo Txmns. List 32: Page 3

Week 45/89

		<u>Net Time</u>	<u>Source</u>
04/11	Russ Abbott 10/12	1 1940-2010	VT
	Dance International - The Kirov Ballet: Le Corsaire	2 1945-2115	VT
05/11	Songs of Praise - Bonfire from Lewes	1 1840-1915	VT
	(Possibly) Slim Gaillard's Civilisation 3/4	2 2055-2145	VT
06/11	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Songs of Praise	2 1415-1450	VT
	(Possibly) Def 2 inc. Behind the Beat 6/12	2 1835-1905	BM VT
	Wogan	1 1900-1930	TVTh
07/11	??The State Opening of Parliament?? ----- TBC	-----TBC -----	
	What's That Noise? 6/6	1 1635-1700	VT
	A Question of Sport 3/25	1 2030-2100	VT
	The Famous Teddy Z 6/6	2 2100-2130	VT
	(Possibly) Latin America 2/8	2 2130-2230	VT
	Paradise Club 8/10	1 2130-2220	VT
08/11	Wogan	1 1900-1935	TVTh
	Dr. Who - The Wolves of Fenric 3/4	1 1935-2000	VT
09/11	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 4/6	1 2000-2030	VT
10/11	Into Music	2 1103-1125	VT
	Wogan	1 1900-1935	TVTh
	(Probably) Omnibus: The Kirov Ballet	1 2220-2320	VT

Week 46/89

11/11	The Lord Mayor's Show	1 1120-1215	OB
	(Probably) Russian Season: RPO/Ashkenazy (from Scotland)	2 1915-2115	VT
	Russ Abbott 11/12	1 1940-2010	VT
	Festival of Remembrance	1 2115-2250	OB
12/11	Service from the Cenotaph	1 1030-1155	OB
	Chronicles of Narnia 1/6	1 1740-1810	VT
	Songs of Praise - Remembrance	1 1835-1915	VT
	(Possibly) Slim Gaillard's Civilisation 4/4	2 2105-2155	VT
13/11	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Songs of Praise	2 1415-1455	VT
	(Possibly) Def 2 inc. Behind the Beat 7/12	2 1835-1905	BM VT
	Wogan	1 1900-1930	TVTh
14/11	A Question of Sport 4/25	1 2030-2100	VT
	Paradise Club 9/10	1 2130-2220	VT
	(Possibly) Latin America 3/8	2 2130-2230	VT
15/11	Wogan	1 1900-1935	VT
	Dr. Who - The Wolves of Fenric 4/4	1 1935-2000	VT
16/11	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 5/6	1 2000-2030	VT
17/11	Into Music	2 1103-1125	VT
	(NOTE: No "Wogan" TX because of "Children in Need")		

TV Stereo Txmns. List 32: Page 4

Week 47/89

		<u>Net Time</u>	<u>Source</u>
18/11	Russ Abbott 12/12	1 2000-2030	VT
	Russian Season: Mussorgsky	2 2000-2120	VT
19/11	Chronicles of Narnia 2/6	1 1745-1815	VT
	Songs of Praise - London Guildhall	1 1840-1915	VT
	(Probably) Rhythms of the World 1/14	2 2055-2215	VT
20/11	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	Songs of Praise	2 1415-1450	VT
	(Possibly) Def 2 inc. Behind the Beat 8/12	2 1835-1905	BM VT
	Wogan	1 1900-1930	TVTh
21/11	?? The State Opening of Parliament?? -----TBC	-----TBC-----	
	A Question of Sport 5/25	1 2030-2100	VT
	Paradise Club 10/10	1 2130-2220	VT
	(Possibly) Latin America 4/8	2 2130-2230	VT
22/11	Wogan	1 1900-1935	VT
	Dr. Who - Survival 1/3	1 1935-2000	VT
23/11	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
	Les Dawson Show 6/6	1 2000-2030	VT
24/11	Into Music	2 1103-1125	VT
	Wogan	1 1900-1935	TVTh
	(Possibly) Omnibus: B.B.King	1 2220-2320	VT

Week 48/89

25/11	Russian Season: Rimsky-Korsakov	2 2000-2115	VT
26/11	Chronicles of Narnia 3/6	1 1745-1815	VT
	(Possibly) Songs of Praise, USA	1 1840-1915	VT
	Ginger Tree 1/4	1 2105-2205	VT
	(Probably) Rhythms of the World 2/14	2 2105-2200	VT
27/11	Music Time	2 1018-1040	VT
	Into Music	2 1140-1200	VT
	(Possibly) Songs of Praise	2 1415-1450	VT
	(Possibly) Def 2 inc. Behind the Beat 9/12	2 1830-1900	BM VT
	Wogan	1 1900-1930	TVTh
28/11	A Question of Sport 6/25	1 2030-2100	VT
	(Possibly) Latin America 5/8	2 2130-2230	VT
29/11	Wogan	1 1900-1935	VT
	Dr. Who - Survival 2/3	1 1935-2000	VT
30/11	Music Time	2 1340-1400	VT
	Top of the Pops	1 1900-1930	VT
01/12	Into Music	2 1103-1125	VT
	Wogan	1 1900-1935	TVTh

TV Stereo Txmns. List 32: Page 5

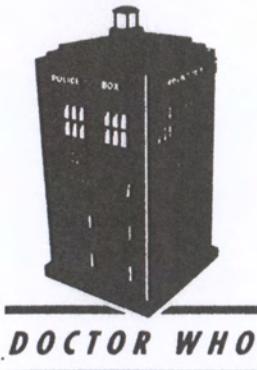
Week 49/89

		<u>Net Time</u>	<u>Source</u>
02/12	Russian Season: The Rite of Spring (Dance)	2	2010-2120
03/12	Chronicles of Narnia 4/6	1	1745-1815
	Songs of Praise - Buckfast	1	1840-1915
	Ginger Tree 2/4	1	2105-2205
	(Probably) Rhythms of the World 3/14	2	2105-2200
04/12	Songs of Praise	2	1400-1435
	(Possibly) Def 2 inc. Behind the Beat 10/12	2	1830-1900
	Wogan	1	1900-1930
05/12	A Question of Sport 7/25	1	2030-2100
	(Possibly) Latin America 6/8	2	2130-2230
	Film: Roe versus Wade	1	2130-2305
06/12	Wogan	1	1900-1935
	Dr. Who - Survival 3/3 (Last of run)	1	1935-2000
07/12	Top of the Pops	1	1900-1930
08/12	Wogan	1	1900-1935

Week 50/89

09/12	Khovanchina	2	1930-2230	VT
10/12	Chronicles of Narnia 5/6	1	1755-1825	VT
	Songs of Praise	1	1840-1915	VT
	Ginger Tree 3/4	1	2105-2205	VT
	(Probably) Rhythms of the World 4/14	2	2105-2200	VT
11/12	Songs of Praise	2	1400-1435	VT
	(Possibly) Def 2 inc. Behind the Beat 11/12	2	1830-1900	BM VT
	Wogan	1	1900-1930	TVTh
	Film: Volunteers	1	2210-2345	VT
12/12	A Question of Sport 8/25	1	2030-2100	VT
	(Possibly) Latin America 7/8	2	2130-2230	VT
13/12	Wogan	1	1900-1935	VT
14/12	Top of the Pops	1	1900-1930	VT
15/12	Wogan	1	1900-1935	TVTh

END OF TV STEREO TXMNS. LIST 32



BBC
TELEVISION

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE
WOOD LANE
LONDON W12 7RJ
TELEPHONE: 01-743 8000
TELEX: 265781

Miss Katharine Schlesinger,

13th October 1989

Dear Katharine,

I'm so sorry that we have made such a stupid error with your name on the credits of DOCTOR WHO.

As someone whose name has been misspelt as everything from Jonathan Nathan-Taylor to Tom Nathan-Tyler, I know how irritating it can be. We are doing our utmost to get Episode 3's credits redone before next Wednesday, although there is nothing we can now do about the Radio Times.

Once again I do apologise for my staff's error and hope to see you soon.

Yours sincerely,

(JOHN NATHAN-TURNER)
Producer
"DOCTOR WHO"

C33
16 OCT 1989

✓

FROM: Mark Shivas, Head of Drama Group, Television
ROOM: 5023 TVC EXT: 1434/2236
DATE: 13th October 1989
SUBJECT: DR WHO
TO: Jonathan Powell, C-BBC 1

You asked me to drop you a note to confirm that the drama gorup has not offered a series of DR WHO for 1990/91.

This is that note.

Mark S.

C33
16 Oct 1989

FROM: Mark Shivas, Head of Drama Group, Television
ROOM: 5023 TVC EXT: 1434/2236
DATE: 13th October 1989
SUBJECT: DR WHO
TO: Keith Samuel, Head of Television Publicity
cc: Jonathan Powell, C-BBC 1

Drama Group has not offered a series of DR WHO for 1991/92.

No doubt, you will be rung by various individuals and groups on this subject, so I felt you should know this.

We are talking about bringing back DR WHO in the early 90s, however!

Mark Shivas

C33

From: Jonathan Powell, C.BBC-1
Room No. & 6067 **Tel.** 1981 **date** 19/10/89
Building:
Subject: DR WHO
To: M.D.N.Tel

This is to inform you that Drama Group are not offering Dr Who in this years Offers.

After endless negotiations BBC Enterprises have been unable to increase their level of funding. In order to make the show more attractive and thus increase its sale potential, Enterprises accepted that they would have to put in more money. However an agreement between themselves, Drama and Verity Lambert has not been resolved. My view is that they have been less than helpful.

There is some talk of reviving the show if funding can be achieved. The news will get out soon. We should not underestimate the P.R. problem.

(Jonathan Powell)

**BROADCASTING
RESEARCH****TELEVISION AUDIENCES REACTION REPORT**DOCTOR WHOBBC-1 7.35-8.00pm, Wednesday since September 6th

TV/89/M147

Average Audience: 3.6m
Average A.I: 67
Genre Average A.I: 76
Source: BARB

On Other Channels

BBC2	Various programmes	Average Audience: 1.5m
ITV	"Coronation Street"	7.30-8.00pm Average Audience: 13.9m
CH4	"Channel 4 News"	7.00-7.50pm Average Audience: 0.7m

Comments

The average A.I. for the first four - part story in this series ("Battlefield", screened from September 6th to 27th) was 67. This is nine points below the average for the Drama genre.

60% of those respondents who had seen any of the new series said they found it enjoyable-more males (67%) than females (59%) felt this. Nearly three quarters (72%) claimed to have watched "Dr. Who" for years.

Exactly half considered the standard of acting to be high, whereas just over a third (34%) said they thought "Dr. Who" was high quality drama. The storyline was appreciated by 40% of respondents and 43% said that it had held their attention.

The character of Dr. Who proved to be very popular, with 78% of the sample finding him "likeable". Over half (58%) appreciated Sylvester McCoy's portrayal of the character, and only 31% said he was not right for the role (54% disagreed with the suggestion). Sophie Aldred's portrayal of "Ace" was similarly popular; 56% considered her to be good in the role and only 14% disagreed.

Quite a high proportion of respondents (45%) stated that this series was not as good as the previous one. The main criticism appears to have been regarding the characters; 69% said they would like to see old characters from previous series, such as the Daleks and the Brigadier, and only 39% claimed to prefer new characters and monsters.

/Cont...

NOT FOR PUBLICATION

DR. WHO (Cont...)

Other criticisms were minor. Less than a quarter of the sample considered "Dr. Who" to be old-fashioned or not serious enough, only 18% would prefer to see a new story each week and just 6% claimed it had become too frightening.

A quarter of the sample found the transmission time inconvenient (44% did not), and only 17% said they thought Wednesday was a bad day for the programme. Over half of the respondents (54%) said they would try and watch it next week.

These opinions are based on responses from 392 members of the Television Opinion Panel.

Key:- The summary index is derived from the percentage of respondents agreeing or disagreeing with a particular statement.

The Appreciation Index (A.I.) is derived from a six point scale, ranging from 1 = not at all interesting and/or enjoyable through to 6 = extremely interesting and/or enjoyable.

The Genre A.I. is a comparison to similar programmes transmitted.

Report written by Stuart Harvey
Further enquiries TC x 2419

Copyright of the BBC
27th October 1989

National 'Special Questions' Analysis

BARB Week: 40 1989

DR WHO (BBC-1, 7.35pm, Wednesdays, since September 6th)	Unwtd. Base	Reaction Profile		Summary Index	Total	Sex	Age					Social Class								
		Strongly Agree	Strongly Disagree				M	F	12-15	16-24	25-34	35-44	45-54	55+	AB	C1	C2	DE		
Total Panel	3274																			
Respondent Bases	Total: 2970								13911579	207	348	548	563	376	928	423	618	1075	854	
Have you seen any of the new series 'Dr Who'?	(3274)																			
Yes					14		17	11	25	17	20	17	9	5	16	18	12	11		
No					76		73	79	57	71	74	75	80	84	74	73	79	75		
Don't know					1		1	1	0	0	1	1	1	1	1	1	1	1		
Not answered					9		9	9	18	11	5	7	10	10	8	8	8	13		
How much do you agree or disagree with each of these statements?																				
An enjoyable series	(392)	22	38	22	11	7	64		67	59	69	63	66	62	60	62	66	61	65	64
High quality drama	(388)	10	24	33	20	13	49		50	49	59	47	48	47	48	49	53	45	50	50
Not as good as previous series	(388)	23	22	33	11	11	59		58	60	61	59	55	62	55	61	59	60	55	61
It has become too frightening	(386)	2	4	22	28	44	23		20	27	26	16	20	24	25	33	27	23	23	21
The storyline was good	(389)	13	27	32	18	10	53		55	51	63	53	54	47	50	53	55	53	53	53
It held my attention	(388)	17	26	24	15	18	52		56	47	64	53	54	46	44	52	54	53	52	52
I'd prefer to have a different story each week	(388)	11	7	36	23	23	40		39	42	42	41	33	40	45	50	42	39	35	47
Transmission time is inconvenient for me	(388)	12	13	31	18	26	42		44	39	40	38	45	43	49	34	43	42	38	45
Wednesday is not a good day for 'Dr Who'	(386)	9	8	36	21	26	38		38	37	33	45	37	38	36	33	39	32	37	44
I have watched 'Dr Who' for years	(389)	46	26	13	7	8	74		79	65	72	77	73	73	75	75	74	77	73	71
And how much do you agree or disagree with each of these statements?																				
'Dr Who' is a likeable character	(397)	40	38	14	4	4	77		80	72	79	77	78	79	68	72	73	78	77	78
Well portrayed by Sylvester McCoy	(396)	26	32	18	10	14	62		62	61	69	57	62	63	62	63	63	61	61	61
He is not right for the role	(397)	19	12	15	26	28	42		42	43	41	42	38	42	52	49	44	38	43	44
Sophie Aldred is good as Ace	(395)	26	30	30	8	6	66		66	66	77	62	65	63	65	64	64	64	66	69
General standard of acting is high	(394)	15	35	26	16	8	58		58	58	71	51	60	55	53	59	63	56	57	58
It seems rather old fashioned	(392)	7	14	28	31	20	39		40	38	29	44	37	42	42	44	41	41	40	34
I like to see the old characters (Daleks, Brigadier)	(395)	36	33	20	6	5	72		76	66	68	89	73	65	66	69	67	73	68	80
I prefer new characters and monsters	(394)	13	26	43	10	8	56		57	55	59	56	55	56	60	54	60	55	57	55
The programme is not serious enough	(394)	10	13	36	22	19	43		46	40	40	53	37	43	48	46	38	44	42	48
I will try to watch next week	(394)	30	24	22	8	16	61		65	54	70	58	60	56	63	59	63	60	62	58

* Data not calculated if less than 25 respondents
 Reaction Profiles and demographic breakdowns not calculated if Summary Index less than 50 respondents

PART C
CODE:
503

BARB AUDIENCE REACTION SERVICE
NOT FOR PUBLICATION

Mr M Ayres,

31st October 1989

Dear Mark,

Just a note to say how thrilled I was with the Incidental Music for "Ghost Light". It was really splendid and truly enhanced the visuals.

As you know, I am moving on from "Doctor Who" but I do hope we can work together soon.

Yours sincerely,

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

Strand/Series Title	DOCTOR WHO 7Q			PROGRAMME-AS-COMPLETED				
Programme Title	"GHOST LIGHT"			Distribution		Denotes Recipient		
Episode/Sub. Title	PART ONE			To:-		Room No. and Building		
Costing Number	50/LDL L272Y	Prod. Costing Wk(s)	Channel BBC-1	P as B Unit Television Costing Film & VT Library Duty Office Script Unit Enterprises Enterprises Clearances Programme Acquisition Copyright Copyright Book Illustrations Copyright Music Central Stills Library Asst Music Hire & Orchestration Tel.Script Unit (Drama only)		5101 Sulgrave Ho.**		
Programme Identificat'n Number	50/LDL L272Y/72X					B.104 Sulgrave Ho.		
Production date(s)	18/19th July 1989 1st/2nd/3rd Aug. 1989					Studio	S.134 Windmill Rd.	
Filming/O.B. date(s)	-					Week(s)	29	4096 T.C.
						Week(s)	31	E.119 Woodlands
Producer	John Nathan-Turner					Room No. / Building		308, 16 Langham St.
Director	Alan Wareing (C)					Tel. Extn.		326, 16 Langham St. *
						Department		323, 16 Langham St. *
								4231 T.C.*
								404 Yalding*
						250 Western Avenue*		
						Organiser		
						File Copy		
						* send if relevant		

Duration: 24' 17" Transmission date and time (if known) 04.10.89 @ 1935

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. Contributors:

The Doctor SYLVESTER MCCOY

Ace SOPHIE ALDRED

Josiah Samuel Smith IAN HOGG

Mrs Pritchard SYLVIA SYMS

Gwendoline KATHARINE SCHLESINGER

Redvers Fenn-Cooper MICHAEL COCHRANE

Nimrod CARL FORGIONE

Mrs Grose BRENDA KEMPNER

Control SHARON DUCE

Reverend Ernest Matthews JOHN NETTLETON

Pianist (Out Of Vision) ALASDAIR NICOLSON (C)
for Gwendoline's song.

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO
Programme Title	DOCTOR WHO 7Q
Episode/Sub. Title	Episodes 1 - 3
Costing Number	See below
Programme Identification Number	50/LDL L272Y, 273S, 274L

PROGRAMME AS COMPLETED (continued)

Page No.

2

Duration:	24' 17"	Transmission date and time (if known)
		04.10.89 @ 1935

A. CONTRIBUTORS (WALK-ONS)

Emma Darrell (W01) Multi-episodic (Nightmaid)
 Vivienne Darke (W01) Multi-episodic (Nightmaid)
 Diana Frances (W01) Multi-episodic (Nightmaid)
 Fiona King (W01) Multi-episodic (Nightmaid)
 Katie Jarrett (W01) Ep.1 only (Daymaid)
 Sue Somerset (W01) Ep. 1 only (Daymaid)
 Keith Harvie (W01) Multi-episodic (Husk)
 Jack Talbot (W01) Multi-episodic (Husk)

B. COPYRIGHT

MARC PLATT Author

MARK AYRES Composer of Incidental Music

C. FILM/VIDEOTAPE

Opening Titles by CAL Video on 1" video tape 0'48"

Closing Titles by CAL Video on 1" video tape 1'10"

Specially shot 1" video tape (Studio Recording) .. 22'05"

Specially shot 1" video tape (OB Recording) 0'14"
 (Exteriors of house) (shot on 21.6.89)

TX SPOOL: H130487

24'17"

Programme Title	DOCTOR WHO	7Q "GHOST LIGHT"	Transmission Date	04.10.89
Costing Number	50/LDL L272Y/72X	D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)		
Programme Identification Number	50/LDL L272Y/72X			
Music Code	MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side/Band Performer	Duration mins	secs
ASD	<u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell		0'	48'
ASD	<u>Closing Title Music</u> As above		1'	10'
RBD	<u>Incidental Music</u> Specially composed by MARK AYRES M1 M1A M2/3 M4 M5/6 M7 M8 M9 M10 M11 M12 M13 M14A M14B M15 M16 M17	MARK AYRES	1'	25'
			23'	
			1'	04'
			1'	07'
				43'
			1'	40'
			2'	18'
				21'
				16'
				27'
			1'	36'
			1'	01'
			1'	22'
				18'
			1'	28'
				24'
			1'	13'
RVD	"That's The Way To The Zoo" Composed by J.F.Mitchell c. 1883 (Sung/played in vision by the character GWENDOLINE)	(Pianist out of vision) ALASDAIR NICOLSON	0'	56"

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. **Contributors and Content**, showing separately full details of inserts (or extracts).
- B. **Copyright**, including book illustrations and stills.
- C. **Film/Videotape**
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS:

The Doctor SYLVESTER McCOY

Ace SOPHIE ALDRED

Josiah Samuel Smith IAN HOGG

Mrs Pritchard SYLVIA SYMS

Gwendoline KATHARINE SCHLESINGER

Redvers Fenn-Cooper MICHAEL COCHRANE

Nimrod CARMEL FORGIONE

Control SHARON DUCE

Reverend Ernest Matthews JOHN NETTLETON

Inspector Mackenzie FRANK WINDSOR

Mrs Gross BRENDA KEMPNE

(continued ...)

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO
Programme Title	DOCTOR WHO 7
Episode/Sub. Title	Episodes 1 - 3
Costing Number	See below

PROGRAMME AS COMPLETED (continued)

Page No.

2

Duration: 24' 18" Transmission date and time (if known) 11.10.89

A. CONTRIBUTORS (WALK-ONS)

Emma Darrell	(W01) Multi-episodic	(Nightmaid)
Vivienne Darke	(W01) Multi-episodic	(Nightmaid)
Diana Frances	(W01) Multi-episodic	(Nightmaid)
Fiona King	(W01) Multi-episodic	(Nightmaid)
Keith Harvie	(W01) Multi-episodic	(Husk)
Jack Talbot	(W01) Multi-episodic	(Husk)

B. COPYRIGHT

MARC PLATT Author

MARK AYRES Composer of Incidental Music

C. FILM/VIDEOTAPE

Opening Titles by CAL Video on 1" video tape 0' 48"

Closing Titles by CAL Video on 1" video tape 1' 10"

Specially shot 1" video tape (Studio Recording) ... 22' 12"

Specially shot 1" video tape (OB Recording) 08"
(Exteriors of house)(shot 21.06.89)

TX SPOOL: H90921 24' 18"

Programme Title	DOCTOR WHO 7Q "GHOST LIGHT"		Transmission Date	11.10.89			
Costing Number	50/LDL L273S		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)				
Programme Identification Number	50/LDL L273S/72X						
Music Code	MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side/Band Performer		Duration mins secs		
ASD	<u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell				0' 48		
ASD	<u>Closing Title Music</u> As above.				1' 10		
RBD	<u>Incidental Music</u> Specially composed by MARK AYRES M1 M2 M3 M4 M5 M6/7 M8 M9 M10 M11/12 M13/14 M15		MARK AYRES		2' 09		
					1' 44		
					42		
					3' 34		
					32		
					1' 24		
					35		
					16		
					1' 34		
					1' 08		
					1' 18		
					2' 33		

Strand/Series Title	DOCTOR WHO 7Q			PROGRAMME-AS-COMPLETED			
Programme Title	"GHOST LIGHT"			Distribution	Denotes Recipient		
Episode/Sub. Title	PART THREE			To:	Room No. and Building		
Costing Number	50/LDL L274L	Prod. Costing Wk(s)	Channel	P as B Unit	5101 Sulgrave Ho.**		N ^o of Cor
Programme Identificat'n Number	50/LDL L274L/72X		Studio	Television Costing	B.104 Sulgrave Ho.		1
Production date(s)	18/19 July 1989 1/2/3 August 1989		Week(s)	Film & VT Library	S.134 Windmill Rd.		1
Filming/O.B. date(s)			Week(s)	Duty Office	4096 T.C.		1
Producer	JOHN NATHAN-TURNER			Script Unit Enterprises	E.119 Woodlands		1
Director	ALAN WAREING			Enterprises Clearances	E.255 Woodlands*		3
				Programme Acquisition	C109 Centre House*		1
				Copyright	308, 16 Langham St.		1
				Copyright Book Illustrations	326, 16 Langham St.*		1
				Copyright Music	323, 16 Langham St.*		1
				Central Stills Library	4231 T.C.*		1
				Asst Music Hire & Orchestration	404 Yalding*		1
				Tel.Script Unit (Drama only)	250 Western Avenue*		1
				Room No. / Building	Tel. Extn.	Department	Organiser
Producer	JOHN NATHAN-TURNER			304 Union	7366	Drama	File Copy
Director	ALAN WAREING			301 Union	7986	(C)	* send if relevant

Duration: 24' 17" Transmission date and time (if known) 18.10.89 @ 19.35

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 Nimrod CARL FORGIONE
 Control SHARON DUCE
 Inspector Mackenzie FRANK WINDSOR
 Light JOHN HALLAM
 Stunt Arranger PAUL HEASMAN

(continued ...)

Strand/Series Title	DOCTOR WHO
Programme Title	DOCTOR WHO 7Q
Episode/Sub. Title	Episodes 1 - 3
Costing Number	See below
Programme Identificat' Number	50/LDL L272Y,273S,274L

PROGRAMME AS COMPLETED (continued)

Page No.

2

Duration: 24' 17"	Transmission date and time (if known) 18.10.89 @ 19.35
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A. CONTRIBUTORS (WALK-ONS)

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MARC PLATT	Author
MARK AYRES	Composer of Incidental music.

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(Exteriors of house)(shot on 21.6.89)	

TX SPOOL: H136294

24' 17"

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RBD	<u>Incidental Music</u> Specially composed by MARK AYRES M1 M2 M3 M4 M5 M6 M7 M8 M9 M10	Mark Ayres	2'	07	07		
			1'	56	56		
			2'	14	14		
			2'	57	57		
			1'	32	32		
			2'	17	17		
			5'	02	02		
				18	18		
				28	28		
				40	40		

MARK AYRES

COMPOSER
Music for Film, Television & Video
SOUND ENGINEER/RECORDIST



John Nathan-Turner
Producer, Doctor Who
British Broadcasting Corporation
Television Centre
Wood Lane
London W12 7RJ

1st November 1989

Dear John,

Very many thanks for your kind note of 31st October concerning my music for "Ghost Light". I'm glad you liked it!

I'd just like to quickly express a couple of heartfelt personal 'thankyou's'.

Firstly, professionally, thanks for the three very enjoyable Who commissions over the past two seasons and for, as you quite rightly claim on the "Variations on a Theme" sleeve notes, being instrumental in starting of my career. I owe you a few drinks!

Secondly, as a Who "fan", and as you finally leave Doctor Who behind you, thanks for the very many hours of superb television you've produced over the past ten years. We all have our favourites of course: "The Leisure Hive", "The Keeper of Traken", "Earthshock", "The Caves of Androzani", "Remembrance of the Daleks" and three other recent shows (!) are among mine. It's been great fun and it was, of course, especially good to be able to become a part of The Legend recently!

Lastly, I wish you the very best of luck with your future plans and I too hope that we will be able to work together again soon.

Yours sincerely,

MARK AYRES

BBC BROADCASTING RESEARCH

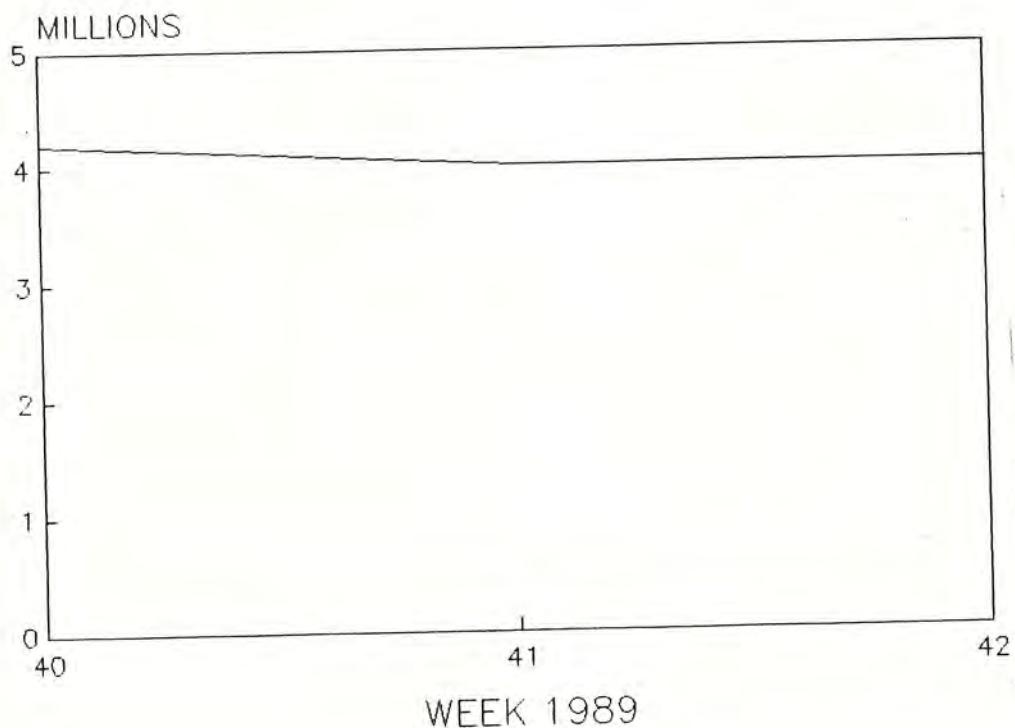
BBC Broadcasting Research Information Desk, C313 Woodlands. Tel: 01-743 8000. TC 3707/3714

S E R I E S S U M M A R Y

CHANNEL: BBC1	PROGRAMME	AVERAGE AUDIENCE (MILLIONS)	4.0
TIME: 19.30-20.00	DR. WHO : GHOST LIGHT	AVERAGE AI	67
DAY: WEDNESDAY		-----	-----
WEEKS: 40-42		GENRE AI	76
YEAR: 1989			
GENRE: DRAMA			

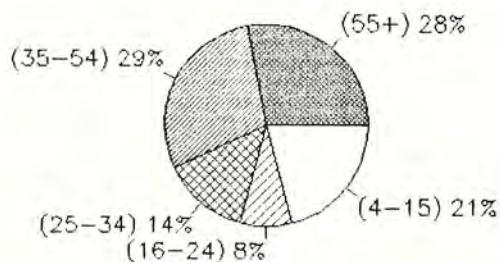
AVERAGE AUDIENCE AND APPRECIATION INDEX (AI) BY WEEK

WEEK NO.	40	41	42
AVERAGE AUDIENCE (M)	4.2	4.0	4.0
AI	68	68	64

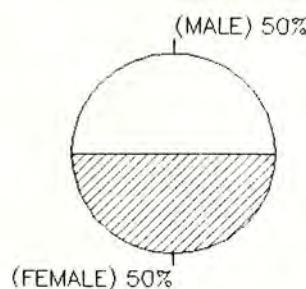
AVERAGE AUDIENCE TREND

AUDIENCE COMPOSITION

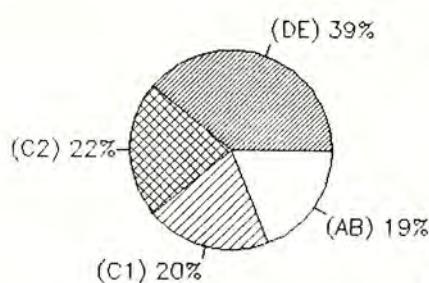
AGE



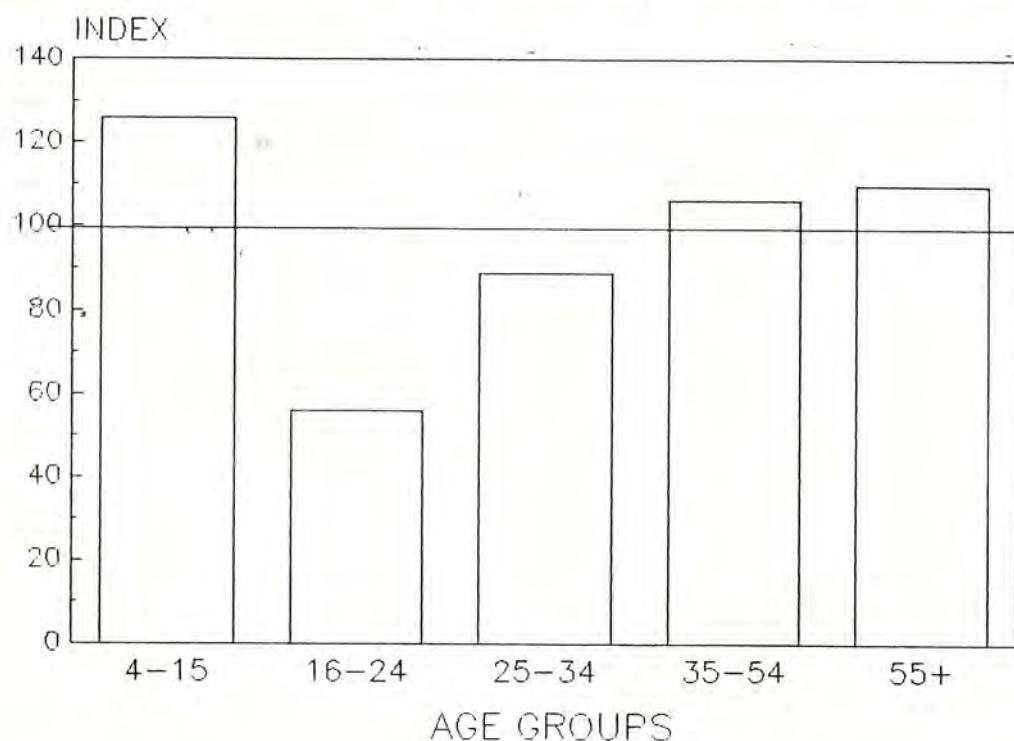
SEX



SOCIAL GRADE



AGE COMPOSITION OF THE AUDIENCE COMPARED AGAINST U.K. POPULATION



$$\text{Index} = \frac{\text{Percentage of composition in Audience}}{\text{Percentage of composition in U.K. Population}} \times 100$$

e.g. If the programme composition is identical to the U.K. Population, each column would equal 100.

(Source: BARC/AGB)